

WARD-BELMONT

SCHOOL
of MUSIC



1927-1928

NASHVILLE, TENNESSEE

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Faculty and Administration

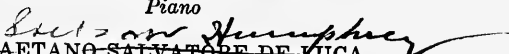
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JOHN WYNNE BARTON, *Vice-President*

Board of Musical Directors

LAWRENCE GOODMAN

Piano


~~GAETANO SALVATORE DE LUCA~~

Voice

KENNETH D. ROSE

Violin

HENRY S. WESSON

Organ

ANDRIENNE F. SULLIVAN

Musical Sciences

Staff of Instruction

LAWRENCE N. GOODMAN

Director, School of Piano

Pupil of Ernest Hutcheson, Josef Lhevinne and Siegmund Stojowski; Student of Ferruccio Busoni's Master School for Pianists, Basle, Switzerland; Scholarship Pupil, Peabody Conservatory of Music, Baltimore, Md.; Formerly Teacher of Piano, Von Ende School of Music, New York City.

LOUISE BEST

Piano

Pupil of Ernest Hutcheson and Siegmund Stojowski; Pupil at Sterns University, Berlin; Pupil of Rudolph Ganz; Theoretical Courses in the Institute of Musical Arts, New York.

ALICE KAVANAUGH LEFTWICH

Piano

Graduate Beethoven Conservatory, St. Louis; Pupil of Arthur Foote and B. J. Lang, Boston; Three Years in Paris with M. Moszkowski and Wager Swayne.

HAZEL COATE ROSE

Piano

Pupil of William H. Sherwood, Glenn Dillard Gunn, Victor Heinze; Formerly Teacher of Piano, Cosmopolitan School of Music, Indianapolis, Indiana; Pedagogical work under Ernest Hutcheson. Professional Accompanist.

ESTELLE ROY-SCHMITZ

Piano

Pupil S. B. Mills and R. Joseffy, New York; Von Mickwitz and Josef Lhevinne, Chicago; Otto Neltzel and Steinhauer, Germany.

AMELIE THRONE

Piano

Pupil of Maurice Aronson, Vienna; Josef Lhevinne, Berlin;
Siegismund Stojowski, New York.

MARY DOUTHIT

Piano

Graduate Ward-Belmont School of Music; Pupil of Lawrence Goodman, Harold von Mickwitz, Siegismund Stojowski, Walter Golde.

MARY VENABLE BLYTHE
Musical Sciences
Sight Playing and Piano

Diploma Montgomery Institute, now St. Mary's Hall, San Antonio; Pupil of Von Wickwitz and Harry Redman.

HENRY S. WESSON

Organ

Graduate and Postgraduate of the Gullmant Organ School of New York; Special Pupil of W. C. Carl, W. I. Nevins, and Clement R. Gale, of New York; Substitute Organist One Summer for W. C. Carl in First Presbyterian Church, New York; Three Years Organist in the Church of the Holy Apostles (Episcopal), New York City.

GAETANO SALVATORE DE LUCA

Director of Voice Department

For Three Years Pupil of Chevallier Edoardo Carrado, Famous Teacher of Italy; For Two Years Pupil of Chevallier Alfredo Sermiento, Caruso's Coach; Pupil of Commendatore B. Carelli, Director Naples Conservatory; Pupil of Lombardi, Florence, Italy; Pupil of Buzzi Pecchia and Carbone, New York; Pupil of Signor Baraldi, London.

FLORENCE N. BOYER

Voice

Student of Music in Oberlin, College; Pupil of Signor Vananni, Italy; Mesdames de Sales and Bossetti, Munich; Oscar Seagle and de Reszke, Paris.

HELEN TODD SLOAN

Voice

Pupil of George Deane, Boston; Isadore Braggiotte, Florence, Italy; Gaetano S. de Luca.

MARGUERITE SHANNON

Voice Accompanist

KENNETH ROSE

Violin

Pupil of McGibeny, Indianapolis; Arthur Hartmann, Paris; George Lehmann, Berlin; Souky, Prague; Formerly Teacher Metropolitan School of Music, Indianapolis, and Concert Master Indianapolis Symphony Orchestra.

CLAIRE HARPER

Violin Accompanist; Primary Assistant

Pupil of Kenneth D. Rose.

ELIZABETH GWATKIN BABER

Harp

A.B. University of Maryland; Studied for Three Years under Mrs. Moreland Peck, a Pupil of Carlos Salzedo; Taught Two Years with Mrs. Peck in University of Indiana.

ANDRIENNE F. SULLIVAN

Musical Sciences

A.B. and A.M. Vassar College; Summer Courses: Columbia University, Chicago Musical College, and Fontainebleau School of Music; Widor Composition Class, Paris Conservatoire, and private study with Nadia Boulanger, Paul Fanchet, and I. Philipp.

Ward-Belmont School of Music

GENERAL STATEMENT



THE Ward-Belmont School of Music continues, with enlarged faculty and equipment, the Belmont School of Music and the Ward Conservatory of Music, departments, respectively of Belmont College and Ward Seminary. Our musical faculty is now probably the largest and most expensively maintained one in any school for girls and young women in America. No teacher is chosen who has not had the best of advantages, most of them in both this country and Europe, teachers who have supplemented graduation from the leading conservatories with years of special study under the recognized masters of two continents.

Aims and Advantages

It is our aim to create and maintain in Ward-Belmont a wholesome and inspiring musical atmosphere, insuring breadth of culture, and love and enthusiasm for the work. Such an atmosphere, which is possible nowhere except in a large school with a full faculty of musical enthusiasts, cannot fail to make practice less irksome, to incite the student to greater ambition and effort, and to result in rapid advancement to a high plane of musicianship. Extensive courses of study have been prepared after an exhaustive examination of the comparative merits of the best systems employed in this country and in foreign lands.

The purpose of the Ward-Belmont Conservatory of Music is not simply to "give lessons" in some special branch, but to give all the instruction the student can digest, all that is required to develop a broad and cultured musician. In addition to the very best individual instruction at moderate cost, class work is offered under specialists in the theoretical and cultural branches of music. The results obtained in these classes are entirely beyond the reach of mere individual instruction, and without these results no musical education is complete. This class instruction is not intended to supersede or take the place of the private lesson, but merely to supplement it, and is of inestimable value to the student, whether the aims are those of the amateur or the professional.

Nashville and Its Attractions

Nashville has an enviable record as a historical, educational, and cultural center.

The chosen location of great universities, professional schools, colleges, and preparatory schools, Nashville has established a far-famed reputation as a center of learning. Ward Seminary and Belmont College, through their long and honored careers, and in more recent years Ward-Belmont, have contributed much toward winning for the city of Nashville her merited title of "the Athens of the South." These schools, in coöperation with Vanderbilt University and George Peabody College for Teachers, have given a distinct charm and atmosphere of culture which makes this city an ideal home for students.

Twelve miles from Nashville is the Hermitage, the home and burial place of Andrew Jackson, President, statesman, and warrior. Not far from the Ward-Belmont campus is the battlefield of Nashville, and near by stretches the scene of the battles of Franklin and Stones River. Within a few hours' ride are Lookout Mountain and Mammoth Cave. Nashville is within easy reach of all the historical points of Tennessee.

In addition to the cultural advantages offered by Nashville through its educational and historical interests, an opportunity is given by the city to hear many of the most famous artists, readers, and lecturers. Nashville thus affords the means for acquiring a most liberal culture.

Equipment

The equipment of Ward-Belmont School of Music is unsurpassed. Studios and practice rooms are convenient and well lighted. Ten grand and ninety recently purchased upright pianos are in use. Each piano studio is equipped with a Steinway Grand.

Our magnificent music hall is fitted with a great three-manual Kimball pipe organ, built especially for teaching purposes. It is, we are assured, second to none in the country, whether regarded from a tonal or mechanical point of view. A fine two-manual practice organ, with motor attachment, completes an investment in the organ department alone of approximately ten thousand dollars.

A Steinway Duo-Art Pianola and a Victrola with a large selection of records are used in the History and Appreciation department. The Ward-Belmont library contains the standard reference works in musical literature and offers excellent facilities for research study.

Literary and Language Courses

The Ward-Belmont School of Music offers to music students supplementary work in Literature and the Modern Languages, and other literary branches. The talented player or singer who lacks general education will be at a disadvantage tomorrow more than ever before, and will be regarded just so much less a musician. The best musical educators are agreed that general mental discipline should not precede, but should continuously accompany, musical studies; and schools of music everywhere are seeking what we have already at hand—intimate affiliation with literary classroom work. Under our system, musical study and practice are not allowed to suffer or be crowded out, but the student is shown how she may become both a cultured woman and a thorough musician.

Students' Recitals

In addition to the many public appearances of our pupils during the session, frequent informal, or studio, recitals are given, only the pupils and their friends being present. One aim of a musical education is to be able to perform before others, either publicly or privately; and the frequent recital opportunities our pupils have are of untold benefits to them in this particular. They acquire confidence, poise, and self-possession. Incidentally, all the pupils attending these recitals hear and become familiar with a wide range of musical literature, and thereby gain a musical judgment which is much broader and more varied than their own individual experience could possibly give them.

Concerts, Lectures, and Musical Attractions

In order to aid in creating an artistic and musical atmosphere for the inspiration and benefit of its students, Ward-Belmont arranges each year a choice course consisting of ten or more attractions. These represent the best talent that is obtainable in Music, Art, Expression, and Lit-

erature, and may be heard for a very small fee. Frequent recitals and lectures are also given by members of the Ward-Belmont faculty. In addition to these attractions within our own doors, the periodical visit of other great artists and musical organizations to the city afford excellent opportunity for the development of a broad culture and musical appreciation. No city in the entire South can offer more than Nashville—"the Athens of the South"—in providing a musical and educational atmosphere.

Among eminent artists and organizations which have appeared in Nashville, at Ward-Belmont and in the city, during recent years, may be mentioned the following:

Tetrazzini, Melba, Paderewski, Liebling, Saville, Ovide Musin, Clarence Eddy, Royal Italian Band, Metropolitan Grand Opera Company in Parsifal, Calvè, Kubelik, Leandro Campanari (violinist), Cecil Fanning (baritone), Madame Zimmerman (soprano), Oscar Seagle (baritone), Leopold Kramer, Francis McMillin, Max Bendix, Maud Powell, Arthur Hartmann, Fritz Kreisler, Emil Sauret, Carl Griener, Steindel, Edward Baxter Perry, Leopold Winkler, Sherwood, Gertrude Peppercorn, Burmeister, Josef Hoffman, Mark Hambourg, Bloomfield Zeisler, Percy Grainger, Augusta Cotlow, Harold Bauer, Carrena, Reisenauer, Godowski, de Pachman, George Hamlin, Glenn Hall, Bonci, Bispham, DeReszke, Muriel Foster, Homer, Schumann-Heink, Mary Garden, Nordica, Sembrich, Galski, Alice Neilson, Alma Glück, Frances Ingram, Christine Miller, Julia Culp, Frederic Morley, Angelo Cortese (harpist), Ricardo Martin, Jomelli, Gerville Reache; the Zoellner String Quartette; Tollefsen Trio; the Strauss, Victor Herbert, Russian, Minneapolis, and Cincinnati Symphonies; the Damrosch Orchestra, the United States Marine Band, the Savage Opera Company, the Aborn Opera Company, the Lombardi Opera Company, the Boston Grand Opera Company, the Scotti Grand Opera Company, the New York Philharmonic Orchestra, Spiering, Galli-Curci, John McCormack, Joseph Bonnet, Mischa Elman, Novaes, Werrenrath, Stracciari, Caruso, Rudolph Reuter, Grand Opera Quartette, Farrar, Breslau, Lhevinne, Levitzki, Erna Rubenstein, Heifitz, Martinelli, Rosa Ponselle, Edward Johnson, Ukrainian Choir, Maria Jeritzka, San Carlos Opera Company, Frieda Hempel, Ernest Hutcheson, DePachman, Matztnauer, Guiseppe De Luca.

Courses of Study

The Ward-Belmont School of Music offers comprehensive courses of study in all the most important branches of Music, including Pianoforte, Voice, Violin, and other stringed instruments, Pipe Organ, Harp, Theory, Ear Training, and Solfeggio, Harmony, Counterpoint, Composition, History and Appreciation of Music, Interpretation, Sight Playing, Chorus, Ensemble and Orchestra, Repertoire and Memorizing.

Individual instruction is given in instrument or voice, while class instruction is given in the theoretical and historical branches of Music.

Students who do not wish to follow any specified course may have private and class lessons in any department. Recognizing that rapid progress, broad training, and true musicianship depend upon the combining of private instruction with class lessons in theoretical subjects adapted to the pupil's needs, the Ward-Belmont School of Music offers thorough instruction in classes in General Theory (Musical Essentials), Ear Training and Solfeggio, Harmony and History of Music. This class instruction is arranged to supplement the private lesson, and offers indispensable knowledge to advancement and true musical understanding.

Certificates and Diplomas

In recognition of the satisfactory completion of definite courses of study, combining a major subject of Instrument or Voice, with prescribed theoretical and cultural subjects, and a required amount of practice, Ward-Belmont confers Certificates and Diplomas.

Students intending to enter the music profession as teachers or performers, or those desiring a broad training making possible the acquirement of true musicianship, are advised to enter the certificate course. Inasmuch as talent, previous instruction, mental concentration, and ability to perform publicly, are vital factors in determining the length of time required for completion of these courses, no exact time can be stated.

Theory, Harmony, Counterpoint and Composition

Nothing is more necessary in the education of a musician than a thorough knowledge of the laws governing the construction of music itself. An acquaintance with harmony is indispensable. It and its related branches constitute the grammar and rhetoric of music, and are just as important to the student of music as are grammar and rhetoric to the student of English. A pupil may be taught to play many difficult compositions without this knowledge, but such playing lacks mature understanding and interpretation, and in such cases the pupil's musical education consists chiefly in finger automatism. To learn to listen to music and think in tones and tonal combinations should be an ultimate aim of all musical training. The Ward-Belmont School of Music insists upon an exhaustive study of harmony. In the preparatory classes, special instruction is given in the Rudiments of Music and the laying of a solid foundation for the more advanced courses. Instead of the almost obsolete figured bass method of teaching Harmony, a progressive and modern system is used, by which the pupil learns a practical working knowledge of its principles and acquires the ability to harmonize, distinguish chords by sight and sound, modulate and do original work. Ear training is given an important place.

To those who have completed the regular work in Harmony, special courses in Counterpoint, Analysis, Form, and Composition are offered.

History and Appreciation of Music

Ward-Belmont offers excellent facilities for the thorough study of the History and Appreciation of Music.

While the pupil is studying to become a performer, she should also be given a thorough understanding and appreciation of the higher forms of music, from the historic and æsthetic viewpoints. Unfortunately, in many music schools, adequate provision for these educational subjects is not made. Often, after long periods of study, pupils who have become even creditable performers still have but scant information on musical subjects, and but little appreciation and understanding of either the intellectual or emotional content of the music they play. The courses in Musical His-

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tory which are provided at Ward-Belmont do much to obviate this one-sidedness of culture.

All students are urged to pursue these courses as far as possible, in order to develop and broaden their musical understanding.

Choral Society

The Ward-Belmont Choral Society will be given an important place among the activities of the school. With the assistance of visiting artists and prominent local soloists, operas in concert form and cantatas will be presented from time to time.

Too much stress cannot be placed upon the importance of this training, which is indispensable for students of voice, and of great value for all students in the acquiring of general musicianship. In developing skill in reading, acquaintance with the standard choral literature, and providing a stimulus which results from concerted effort, the chorus is a vital factor in musical education.

Ward-Belmont Orchestra

The Ward-Belmont Orchestra is a complete organization of strings, wood-wind, brass, and percussion, numbering about forty players. It offers the necessary routine and experience to become an efficient orchestral player. The drill, under the guidance of an experienced conductor, is of the greatest value to all pupils of orchestral instruments. The standard classic and modern works are studied, and the members acquire a practical knowledge of much orchestral literature.

Weekly rehearsals are held, and several public appearances are made by the organization during the year. Under the efficient direction of Kenneth Rose, the concerts given by the orchestra have reached a high standard of excellence.

Students sufficiently advanced are required to attend the orchestra rehearsals. No charge is made to them. Outsiders are admitted upon the payment of a nominal fee.

CURRICULUM OF THE SCHOOL OF MUSIC

Certificates and Diplomas

No one may apply for a certificate or diploma who has not completed the equivalent of fifteen high school units.

Pupils desiring to become candidates for certificates and diplomas must announce themselves through their respective teachers not later than October 20.

There will be held between February 1 and 15 and between May 1 and 15 examinations on the requirements for certificates and diplomas. The candidates must in February stand an examination before the music directors on one-half the technic required and one-half the repertoire. An examination of the remaining half of the requirements must be taken before May 15.

Candidates for certificates and diplomas must appear in public recital at least three times during the session.

Course of Study for Certificate in Piano

Technic.—1. Major Scale played with both hands in parallel motion through four octaves (minimum speed, 4 notes to M. M. 112); Thirds, Sixths, and Tenths, and contrary motion (speed, 4 notes to M. M. 100).

2. Minor Scales: Harmonic and Melodic, played with both hands in parallel motion (speed, 4 notes to M. M. 112).

3. The scale of "C," illustrating varied rhythms and legato, staccato, and portamento touches.

4. Chords: Major, Minor, and Diminished Triads; Dominant and Diminished Sevenths, all with added octaves.

5. Arpeggios in various forms on Major or Minor Triads; Dominant and Diminished Seventh Chords (speed, 4 notes to M. M. 72).

6. Double Thirds: Major Scales played hands alone (speed, 4 notes to M. M. 60).

7. Octaves: Diatonic and Chromatic Scales, all Tonic Triads (speed, 4 notes to M. M. 60).

Piano Compositions.—Four complete Sonatas; eight Cramer studies from "Fifty Selected Studies"; twelve Bach Inventions, at least four of them three-part; eight Czerny studies from Opus 299; four Chopin Preludes; four selections from Schumann; four Mendelssohn's "Songs Without Words"; ten pieces by well-known classical and modern composers.

Harmony 13, 14.—A certificate in piano will not be awarded to a pupil without the successful completion of the requirements in Harmony as outlined on page 19.

History of Music 15, 16.—The candidate for the certificate must have had one year of History of Music, and must have acquired a musical vocabulary embracing the musical terms in common use and their abbreviations.

Ear Training and Solfeggio 11, 12.—The candidate for the certificate must be able to play at sight: hymns; either part of a moderately

difficult ~~duet~~ (Kuklau or Diabelli Sonatinas, for instance); accompaniments for moderately difficult songs or violin solos.

Piano Certificate Examination

1. *Technic* as stated in paragraphs 1, 2, 4, 5, 7, above.
2. *Memorized Répertoire*.—One Chopin Prelude, selected from Nos. 3, 6, 10, 11, 14, 15, 17, 21, 22, 23; or one selection from Schumann such as *Nachtstück*; or one Mendelssohn "Songs Without Words," such as Nos. 1, 18; four pieces such as Mendelssohn, Scherzo in E Minor; Liszt, Consolation in D Flat; MacDowell, Elfin Dance; Debussy, Arabesque No. 2; one movement of a Sonata such as Beethoven, Op. 2, No. 1; one two-part Bach invention and one three-part Bach invention; one Cramer or one Czerny study.

3. *Sight Playing*.—Hymns; Clementi and Diabelli Sonatinas; an easy accompaniment for a song; *either part of a moderately difficult duet.*

Course of Study for Certificate in Voice

Technic.—Major and Minor Scales; Major and Minor Arpeggios; scales, crescendo and diminuendo; crescendo and diminuendo on single tones; illustrations of legato and staccato singing; scales in triplets.

Vocal Compositions.—Studies from Vaccai, Sieber, Behnke, Salvatore Marchesi, Concone, Lamperti; two operas, two oratorios, ten songs from the Italian, German, French, and English schools.

The candidate must present a clear voice, perfectly even in its scale, free from tremolo or other serious imperfections. The intonation must be pure and accurate, and the breathing must be diaphragmatic.

Sight Playing.—The candidate must be able to sing at sight any part of a given hymn, any song not containing distant modulations; must be able to play hymns and accompaniments to moderately difficult songs on the piano; and must have finished the third grade in Piano.

Sav Training, and
The requirements for ~~Harmony, History of Music, Ear Training,~~
~~and Musical Vocabulary~~ are the same as in Piano.

Voice Certificate Examination

1. *Technic* as stated above.
2. *Unmemorized Répertoire*.—Two studies from Vaccai, two from Salvatore Marchesi, two from Concone; two songs, one selection from an opera and one from an oratorio.
3. *Memorized Répertoire*.—One selection from an opera and one from an oratorio; eight songs.

Sight Playing. - Hymns; Clementi and Diabelli Sonatinas; easy song accompaniments; either part of moderately difficult duets.

Theory and Ear Training 11,12

Harmony 13,14

History and Appreciation of Music 15,16

as outlined on pages 19-21 completed with quality hours equal to grade of C.



Course of Study for Certificate in Violin

Technic.—1. Scales, major and minor (melodic and harmonic), three octaves (four notes to M. M. 100).

2. Arpeggios, major and minor (4 notes to M. M. 80).

3. Scales in octaves, thirds and sixths, two octaves (four notes to M. M. 72).

4. Bowing Studies: Sevcik, Op. 2, Book II.

5. Studies for development of the left hand and accuracy of intonation: Svencenski and Schradieck.

Etudes: Kreutzer, Fiorillo, and Rode.

Violin Compositions.—Répertoire of fifteen compositions, from classical and modern schools, including one complete concerto and one sonata, selected from the following list: Concertos—No. 22, by Viotti; No. 7, by De Beriot; No. 6, by Rode; No. 2, by Spohr; a major by Mozart; sonatas by Handel, Tartini, Nardini, etc.; Andante and Scherzo, by David; Legende, by Wieniawski.

Sight Playing.—The candidate must be able to play at sight duets by Pleyel, Viotti, or sonatas of the same grade of difficulty.

The candidate must have studied Mazas, Op. 36, Vols. I and II; Dont (preparatory to Kreutzer); and Kreutzer Studies.

The requirements in ^{Ear Training} Harmony, ^{and} History of Music, and ~~Ear Training~~ are the same as in Piano.

The candidate must have attended orchestra or ensemble practices for at least one session, must be able to play on the piano accompaniments to solos of moderate difficulty, and must have finished the third grade in piano.

Violin Certificate Examination

1. *Technic* as stated above.

2. *Etudes, Unmemorized.*—Examples selected from the etudes of Kreutzer, Fiorillo, and Rode, illustrative of various bowing and rhythmic styles, and problems of phrasing and intonation. Kreutzer: No. 4 (4 notes to M. M. 100), No. 12 (4 notes to M. M. 84), No. 15 (4 notes to M. M. 85), No. 35 (4 notes to M. M. 92). Fiorillo: No. 2 (4 notes to M. M. 84), No. 4 (4 notes to M. M. 72), No. 20 (4 notes to M. M. 84). Rode: No. 1 (4 notes to M. M. 84), No. 5 (4 notes to M. M. 80), No. 11 (4 notes to M. M. 100), No. 17 (4 notes to M. M. 100), No. 22 (4 notes to M. M. 72).

3. *Memorized Répertoire.*—One complete sonata by either Handel, Nardini, etc.; two principal movements selected from a concerto by Viotti, De Beriot, Spohr, Rode, etc.; eight concert pieces, representing classic and modern schools.

4. *Unmemorized Répertoire.*—Five compositions of like grade of memorized répertoire; two movements of a sonata, prepared without assistance of the teacher.

5. *Sight Playing.*—Duets of Pleyel, Viotti, etc.

[Fourteen]

Course of Study for Certificate in Pipe Organ

Technic.—The requirements in manual technic are the same as in Piano, excepting that the range of scales and arpeggios as adapted to the organ is limited.

Organ Compositions.—Eight shorter preludes and fugues, various chorales of Bach; two sonatas of either Mendelssohn, Guilmant, Merkel, Rheinberger, or a modern composer; six selections from modern French composers; ten standard compositions, five of which must be by modern French composers.

Sight Playing.—The candidate for the certificate must be able to play at sight the following: hymns, arranging and registering them suitably for congregational singing; moderately difficult accompaniments for trios; a quartette in vocal score, four staves in G and F clefs. The candidate must also be able to transpose a hymn or chant one tone above or below the original key.

The requirements in ^{Ear Training, and} Harmony, ~~and Bar Training~~ History of Music, are the same as for Piano.

The student must have an adequate knowledge of the construction of the Pipe Organ, and must have had experience in church or chapel service playing.

Pipe Organ Certificate Examination

1. *Technic* as stated above.
2. *Unmemorized Répertoire.*—Two preludes and fugues of Bach; one complete sonata; one movement of a sonata, to be prepared without assistance or instruction; three standard compositions.
3. *Memorized Répertoire.*—One standard composition.
4. *Sight Playing* as stated above.

Course of Study for Diploma in Piano

Technic.—1. Major and Minor Scales, with both hands in parallel motion through four octaves (speed, 4 notes to M. M. 132); Thirds, Sixths, and Tenths, and contrary motion (speed, 4 notes to M. M. 112).

2. Chords: Major, Minor, and Diminished Triads; Dominant, Minor, and Diminished Seventh Chords, all with added octaves.

3. Arpeggios on Major and Minor Triads; Dominant, Minor, and Diminished Seventh Chords in all positions (speed, 4 notes to M. M. 112).

4. Double Thirds, Major and Minor Scales, with both hands in parallel motion (speed, 4 notes to M. M. 84); Chromatic Minor Thirds (speed, 4 notes to M. M. 92).

5. Octaves: Diatonic and Chromatic Scales (speed, 4 notes to M. M. 92).

6. Octaves: Arpeggios of Major and Minor Triads and Chords of the Seventh.

Piano Compositions.—Two complete sonatas; one principal movement of a Concerto; four Preludes and Fugues from "The Well-Tempered Clavichord"; at least half of a Bach Partita or Suite; four selections from Chopin, including two etudes; two selections from Schumann; six selections from Czerny, Op. 740 or Clementi's "Gradus ad Parnassum"; two selections from Liszt; four selections from well-known classical and modern composers, such as Glinka-Balakirew L'Alouette; Griffes, Scherzo; Brahms, Rhapsodie in E Flat; Debussy, Reflets dans l'eau.

Harmony 23, 24.—A diploma in piano will not be awarded to a pupil without the successful completion of the requirements in Harmony 23, 24, as outlined on page 19.

History of Music 25, 26.—The candidate for graduation must have had two years of History of Music, and must have acquired a musical vocabulary embracing the musical terms in common use and their abbreviations.

Ear Training 21, 22.—The candidate for graduation must have had two years in Ear Training.

Sight Playing.—The candidate for graduation must be able to play at sight several of Mozart's sonatas and the easier ones of Haydn.

Piano Diploma Examination

1. *Technic.*—As stated in paragraphs 1-6, above.

2. *Memorized Répertoire.*—One principal movement of a Concerto; one complete Sonata; one Prelude and Fugue from Bach; one Etude, Scherzo Ballade, or Polonaise from Chopin; one selection from Schumann; one selection from Liszt; four difficult selections from well-known classical and modern composers.

Course of Study for Diploma in Voice

Technic.—Major and Minor Scales; Major and Minor Arpeggios at a greater speed than required for certificate; double octaves, with a semitone crescendo and diminuendo; one phrase of ascending and descending turns; scales in seconds, triplets, and fourths; trills illustrations of staccato and legato singing; chromatic scales.

Vocal Compositions.—Studies from Mathilde Marchesi, Panofka, Lamperti, "100 Vocalises for All Voices, Selected from Famous Composers," by Edouardo Marzò; two operas, two oratorios besides those studied for certificate, fourteen songs from the Italian, German, French, and English schools.

The candidate must present a clear voice, perfectly even in its scale, free from tremolo or other serious imperfections; the intonation must be pure and accurate, and the breathing must be diaphragmatic.

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Sight Playing.—The candidate must be able to sing at sight any part of a hymn, any song not containing distant modulations, and be able to play hymns and accompaniments to more advanced songs on the piano.

The candidate for graduation in Voice must have finished the fourth grade in Piano.

The requirements in ^{Ear Training, and} Harmony, History of Music, ~~Ear Training,~~ and Musical Vocabulary are the same as in Piano.

Voice Diploma Examination

1. All *Technic* as stated above.
2. *Unmemorized Répertoire.*—One study from Mathilde Marchesi, one from Lamperti, one from Panofka, and one selection from "100 Vocalises"; one selection from an opera and one from an oratorio; one aria prepared without assistance; four songs.
3. *Memorized Répertoire.*—One selection from an opera and one from an oratorio; ten songs.

Course of Study for Diploma in Violin

Technic.—1. Scales, all major and minor scales (melodic and harmonic), three octaves (4 notes to M. M. 132).

2. Arpeggios, major and minor (4 notes to M. M. 120); Chord Studies by Happich (4 notes to M. M. 100).

3. Scales, three octaves, in thirds, tenths, octaves, and sixths (4 notes to M. M. 72).

4. Bowing Studies by Kross and Sevcik.

5. Finger development: Schradieck, No. II; Trill Studies by Svecenski.

Etudes.—Rovelli, Dont, Gavinie, etc.

Violin Compositions.—Twenty compositions, at least fifteen memorized, from classical and modern schools, including one complete concerto, and one sonata, selected from Concerto No. 2 by Wieniawski, Concerto in E Minor by Mendelssohn, Concerto in G Minor by Bruch, Concerto No. 4 by Vieuxtemps, Concerto in D Major by Mozart, etc.; a sonata by either Handel, Corelli, Tartini (G Minor), or Grieg (C Minor), etc.; one Bach sonata; Polonaise in E Minor by Wieniawski, Ziguenerweisen by Sarasate, Andante and Rondo Capriccioso by Saint-Saëns.

Sight Playing.—The candidate must be able to play at sight sonatas by Haydn and Mozart, the less difficult sonatas by Beethoven, and other violin music of similar grade.

The requirements in ^{Ear Training, and} Harmony, History of Music, ~~and Ear Training~~ are the same as in Piano.

The candidate must have attended orchestra and ensemble rehearsals for at least two sessions, and must be able to play on the piano accompaniments to more difficult solos.

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6. Octaves: Arpeggios of Major and Minor Triads and Chords of the Seventh.

Piano Compositions.—Two complete sonatas; one principal movement of a Concerto; four Preludes and Fugues from "The Well-Tempered Clavichord"; at least half of a Bach Partita or Suite; four selections from Chopin, including two etudes; two selections from Schumann; six selections from Czerny, Op. 740 or Clementi's "Gradus ad Parnassum"; two selections from Liszt; four selections from well-known classical and modern composers, such as Glinka-Balakirew L'Alouette; Griffes, Scherzo; Brahms, Rhapsodie in E Flat; Debussy, Reflets dans l'eau.

Harmony 23, 24.—A diploma in piano will not be awarded to a pupil without the successful completion of the requirements in Harmony 23, 24, as outlined on page 19.

History of Music 25, 26.—The candidate for graduation must have had two years of History of Music, and must have acquired a musical vocabulary embracing the musical terms in common use and their abbreviations.

Ear Training 21, 22.—The candidate for graduation must have had two years in Ear Training.

Sight Playing.—The candidate for graduation must be able to play at sight several of Mozart's sonatas and the easier ones of Haydn.

Piano Diploma Examination

1. *Technic.*—As stated in paragraphs 1-6, above.

2. *Memorized Répertoire.*—One principal movement of a Concerto; one complete Sonata; one Prelude and Fugue from Bach; one Etude, Scherzo Ballade, or Polonaise from Chopin; one selection from Schumann; one selection from Liszt; four difficult selections from well-known classical and modern composers.

Course of Study for Diploma in Voice

Technic.—Major and Minor Scales; Major and Minor Arpeggios at a greater speed than required for certificate; double octaves, with a semitone crescendo and diminuendo; one phrase of ascending and descending turns; scales in seconds, triplets, and fourths; trills illustrations of staccato and legato singing; chromatic scales.

Vocal Compositions.—Studies from Mathilde Marchesi, Panofka, Lamperti, "100 Vocalises for All Voices, Selected from Famous Composers," by Edouardo Marzo; two operas, two oratorios besides those studied for certificate, fourteen songs from the Italian, German, French, and English schools.

The candidate must present a clear voice, perfectly even in its scale, free from tremolo or other serious imperfections; the intonation must be pure and accurate, and the breathing must be diaphragmatic.

Sight Playing. - Several of Mozart's sonatas and the easier ones of Haydn; pieces of Fourth grade difficulty; accompaniments for songs.

Ear Training 21,22

Harmony 23,24

History of Music 25,26

as outlined on pages 19-21 completed with quality hours equal to an average grade of C.

The candidate for graduation in Violin must have finished the fourth grade in Piano.

Examination for Diploma in Violin

1. *Technic*.—Scales memorized, all major and minor (melodic and harmonic), three octaves (4 notes to M. M. 132); Arpeggios, major and minor, three octaves (4 notes to M. M. 120); Chord Studies (4 notes to M. M. 100); Scales, three octaves, in thirds, sixths, tenths, octaves (4 notes to M. M. 72).

2. *Etudes Unmemorized*.—Selections from the etudes of Rovelli, Dont, and Gavinié, illustrative of various problems of style, velocity, rhythm, etc.

3. *Répertoire Unmemorized*.—Two principal movements of a Bach sonata; one sonata studied without assistance.

4. *Répertoire Memorized*.—One complete concerto, one complete sonata, ten compositions of the concert grade from classical and modern schools.

5. *Sight Playing*.—The candidate must be able to play at sight a movement from a sonata or duets by Viotti, Spohr, etc.

Course of Study for Diploma in Pipe Organ

Technic.—The requirements in manual technic are the same as in Piano, excepting that the range of scales and arpeggios as adapted to the organ is limited.

Organ Compositions.—Two advanced preludes and fugues and two chorales of Bach; two sonatas of either Mendelssohn, Guilman, and Rheinberger, or one sonata and a symphony of Widor; ten standard compositions, five of them by modern French composers.

Sight Playing.—The candidate must be able to play at sight trios of intermediate grade; short selections of vocal score in four staves in C, G, and F clefs; to transpose a short passage in reduced score to any key within a Major Third above or below the original; to make an effective adaptation of piano accompaniment.

The requirements in ^{Carvining, and} Harmony, History of Music, and Ear-Training are the same as in Piano.

Pipe Organ Diploma Examination

1. *Technic* as stated above.

2. *Unmemorized Répertoire*.—Two preludes and fugues of Bach; one complete sonata; one movement of a sonata or equivalent, to be prepared without assistance or instruction; two standard compositions.

3. *Memorized Répertoire*.—Two standard compositions.

4. *Sight Playing* as stated above.

COURSE OF STUDY FOR DIPLOMA IN HARP

Diploma will be granted for work in Harp. Details on applicati

MUSICAL SCIENCES

Academic credit will not be allowed for Musical Science Courses unless taken in connection with at least two lessons a week in Piano, Pipe Organ, Violin, or Voice.

HIGH SCHOOL COURSES

Appreciation

I. A course designed to give the student an acquaintance with various types of music and to promote intelligent listening through a study of periods, forms, styles and instruments; consideration of artists and musical activities of the day.

Open to third and fourth year students.

Two hours a week.

First and second semesters.

Credit, one unit.

Theory and Ear Training

II. The equivalent of college course 11, 12.

Open to fourth year students.

Three hours a week.

First and second semesters.

Credit, one unit.

COLLEGE COURSES

Theory and Ear Training

11, 12. The rudiments of music: notation, terminology, scale formation, intervals, chords and rhythm, studied theoretically in close correlation with exercises in ear training, sight-singing and dictation.

~~Two~~ ^{Three} hours a week.

First and second semesters.

Credit, four semester hours.

21, 22. More advanced work in ear-training, sight-singing and dictation, including study of chromatic tones, modulation, and complex rhythmic patterns; sight-singing exercises and songs in three parts.

Prerequisite: course 11, 12.

Two hours a week.

First and second semesters.

Credit, ~~four~~ ^{two} semester hours.

Harmony

13, 14. Review of scales, intervals and chord formation; study of chord progression employing triads and their inversions, seventh and ninth chords; modulation to closely related keys; harmonization in four voices of melodies and of figured and unfigured basses; original work; **keyboard harmony**.

Must be preceded or accompanied by course 11, 12.

Three hours a week.

First and second semesters.

Credit, six semester hours.

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4. Bowing Studies by Kross and Sevcik.
5. Finger development: Schradieck, No. II; Trill Studies by Svcencenski.
Etudes.—Rovelli, Dont, Gavinie, etc.

Violin Compositions.—Twenty compositions, at least fifteen memorized, from classical and modern schools, including one complete concerto, and one sonata, selected from Concerto No. 2 by Wieniawski, Concerto in E Minor by Mendelssohn, Concerto in G Minor by Bruch, Concerto No. 4 by Vieuxtemps, Concerto in D Major by Mozart, etc.; a sonata by either Handel, Corelli, Tartini (G Minor), or Grieg (C Minor), etc.; one Bach sonata; Polonaise in E Minor by Wieniawski, Ziguenerweisen by Sarasate, Andante and Rondo Capriccioso by Saint-Saens.

Sight Playing.—The candidate must be able to play at sight sonatas by Haydn and Mozart, the less difficult sonatas by Beethoven, and other violin music of similar grade.

The requirements in Harmony, History of Music, and Ear Training are the same as in Piano.

The candidate must have attended orchestra and ensemble rehearsals for at least two sessions, and must be able to play on the piano accompaniments to more difficult solos.

The candidate for graduation in Violin must have finished the fourth grade in Piano.

Examination for Diploma in Violin

1. *Technic*.—Scales memorized, all major and minor (melodic and harmonic), three octaves (4 notes to M. M. 132); Arpeggios, major and minor, three octaves (4 notes to M. M. 120); Chord Studies (4 notes to M. M. 100); Scales, three octaves, in thirds, sixths, tenths, octaves (4 notes to M. M. 72).

2. *Etudes Unmemorized*.—Selections from the etudes of Rovelli, Dont, and Gavinie, illustrative of various problems of style, velocity, rhythm, etc.

3. *Répertoire Unmemorized*.—Two principal movements of a Bach sonata; one sonata studied without assistance.

4. *Répertoire Memorized*.—One complete concerto, one complete sonata, ten compositions of the concert grade from classical and modern schools.

5. *Sight Playing*.—The candidate must be able to play at sight a movement from a sonata or duets by Viotti, Spohr, etc.

COURSE OF STUDY FOR DIPLOMA IN PIPE ORGAN

Technic.—The requirements in manual technic are the same as in Piano, excepting that the range of scales and arpeggios is adapted to the organ. The minimum speed for pedal technic (scales and arpeggios) is considerably lowered.

Organ Compositions.—Two advanced preludes and fugues and two chorales of Bach; two sonatas of either Mendelssohn, Guilmant, and Rheinberger, or one sonata and a symphony of Widor; ten standard compositions, five of them by modern English, French, and American composers.

Sight Playing.—The candidate must be able to play at sight trios of intermediate grade for two manuals and pedals; short selections of vocal score in four staves in C, G, and F clefs; to transpose a short passage in reduced score to any key within a Major Third above or below the original; to make an effective adaptation of piano accompaniment.

The requirements in Harmony, History of Music, and Ear Training are the same as in Piano.

MUSICAL SCIENCES

Academic credit will not be allowed for Musical Science Courses unless taken in connection with at least two lessons a week in Piano, Pipe Organ, Violin, or Voice.

High School

Theory. Musical Essentials.—Notation, meter, rhythmic form, scales, both diatonic and chromatic, intervals and their inversions, triads, seventh chords and musical form, embellishments, transposition, vocabulary of musical terms.

First semester, second semester.

Credit, one unit.

College Department

Ear Training and Solfeggio

11, 12. Rudiments; notations, recognition by ear of the diatonic intervals of the Major and Minor scales; solfeggio exercises in simple notation and rhythms; dictation exercises; simple meters and rhythmic units; melodies in Major and Minor chromatic intervals; Major and Minor Triads; simple modulation; exercises and songs in one and two parts.

Two hours a week.

First semester, second semester.

Credit, four semester hours.

21, 22. Review of intervals; recognition by ear of Major and Minor Triads and their inversions; Dominant and Diminished Seventh Chords; dictation exercises; melodies involving chromatics and modulations; compound meters; complex rhythmic patterns and syncopations; all sevenths and altered chords; sight-singing exercises in two, three and four parts; songs and vocal selections from the standard choral literature.

Two hours a week.

First semester, second semester.

Credit, four semester hours.

Harmony

13, 14. Intervals, triads and their inversions, chords of the Dominant and Diminished Seventh, their inversions and resolutions; cadences, modulations, chord connections in four-part harmony in close and dispersed positions. Stress is placed upon the harmonization of melodies. Figured and unfigured basses are also presented. Secondary and Diminished chords; chords of the ninth; cadences, modulation. The work consists of written exercises, involving the harmonization of melodies, chorals, figured and unfigured basses, original work.

Open to College students who have completed Theory. Two hours a week.

First semester, second semester.

Credit, four semester hours.

23, 24. Chromatically altered chords; augmented chords; suspensions; passing and changing notes; organ point; form; analysis, the contrapuntal treatment of a given subject; analysis of material from the great composers. A study of the forms and harmonic material used by the composers of the past and present. The devices employed, principles governing them, and the general structural forms are carefully considered, enabling the student to explain the construction of musical composition.

Prerequisite: Harmony 13, 14. Two hours a week.

First semester, second semester. Credit, four semester hours.

25, 26. Strict counterpoint of the different species in two, three, and four parts; free counterpoint, with special emphasis upon florid counterpoint in several parts; double, triple, and quadruple counterpoint, and modern treatment of contrapuntal methods. This is designed to develop a technic in smooth part writing and to prepare more fully for the study of composition.

Prerequisite: Harmony 13, 14. Two hours a week.

First semester, second semester. Credit, four semester hours.

History of Music

15, 16. This is a general survey of the evolution of music from earliest times to the end of the nineteenth century, with emphasis upon the composers of the classic period, offering invaluable aid to musical understanding and appreciation. The work consists largely of lectures, supplemented by material from text, collateral reading, notebook work. The following subdivisions are considered: Pre-Christian Music; the Christian Era to the Contrapuntal Schools; from Lasso and Palestrina to Handel and Bach; the Contrapuntal, Classical, Romantic Schools of Composition. Numerous illustrations are given in the classroom by means of sound-reproducing mechanisms. Lectures upon the following subjects are also included: "How to Listen to Music," "The Sonata Form," "The Symphony Orchestra," "The String Quartet."

Two hours a week.

First semester, second semester. Credit, four semester hours.

25, 26. This is a continuation of the first-year course. During the first half of the year a more extended and critical survey of the music by the great masters of the nineteenth century is made, and the tendencies of present-day musical art are considered at length. During the second half of the year special emphasis is placed upon a more elaborate study of the opera and the modern schools of composition. In addition to a critical and biographical study, the works of the composers are considered, as regards their methods of construction. Programs of visiting artists are studied, and the subject of musical aesthetics is considered. Illustrations are afforded by means of the Victrola and the Duo-Art Pianola.

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Open to students who have completed History of Music 15, 16.
Two hours a week.

First semester, second semester. Credit, four semester hours.
27, 28. This is a course in Musical Appreciation, dealing with the music of the great masters from the time of Bach to the present, based upon a study of form and content. It is designed to enable the general student to understand and enjoy the highest types of musical literature through a knowledge of the aesthetic and psychological principles involved in their development. Especial emphasis is placed upon the composers and periods that affect present-day musical life. The work is given by means of lectures, material from text, collateral reading, reports and digests of assigned topics. The programs of visiting artists are studied. Abundant illustrations are given by means of the Steinway Duo-Art Pianola and the Victrola.

Open to College Academic as well as Music students. No music prerequisites. Two hours a week.

First semester, second semester. Credit, four semester hours.

Public School Music

29. Primary and Intermediate Method; Music material of the Primary and Intermediate grades, with much individual classroom teaching of rote-songs. Study of the child voice. Chorus conducting.

Two hours a week.

First semester.

Credit, two semester hours.

30. High-School Methods; Practice Teaching; advanced chorus conducting; a study of the different prominent school systems; elementary orchestration; High-School Theory; History of Music and Appreciation.

Two hours a week.

Second semester.

Credit, two semester hours.

Important Points

All Music students residing in Ward-Belmont are expected to meet the minimum requirement of twelve hours a week or its equivalent.

Day students, neither wishing to take the full course nor intending to graduate, may select such studies as they desire.

Students must be at least sixteen years of age before they can enter the certificate class, and must have completed the equivalent of fifteen high-school units.

Upon leaving Ward-Belmont, each pupil may receive a testimonial, in which the time spent at the institution, diligence in study, and progress will be clearly stated.

Reports showing attendance, practice, and improvement are issued at least four times a year.

The Music Faculty

The Ward-Belmont School of Music is fortunate in the strength of its teaching staff and in the completeness of its curriculum. Endeavoring at all times to maintain the highest possible standards, the institution has engaged only those instructors whose qualifications are of the highest order.

Among the faculty are to be found recognized artists of international reputation, in addition to a carefully selected corps of specialists. Opportunity for instruction under masters is afforded which can be equalled in only a few of the largest musical centers.

The school takes justifiable pride in the results of the methods used as reflected in the accomplishments of its graduates, many of whom are holding responsible professional positions.

Piano Department

The demand on the modern pianist in respect to technic and skill in the management of the improved instruments of today is radically different from what was expected of the average player in the past. Parents, realizing the expense attending the musical education of their daughters, are becoming more exacting, and are insisting, to their credit, that the instructor must be an adept and a representative pupil of a distinguished teacher. Artistic piano playing, like the use of language, is a result of education and association with masters of the art. Our present-day definition of technic does not mean digital skill alone; it properly means also tone development, a correct understanding of rhythm and expression, and an increased musical appreciation of the character of the composition. All of these naturally follow cultivated technic.

Lawrence Goodman

Mr. Lawrence Goodman, the director of the Piano Department of the Ward-Belmont School, is a native American, who has had superlative opportunities for study, both in this country and in Europe, under the world's greatest

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masters. For eight years he was a pupil of Ernest Hutcheson, one of the very great pianists and teachers of the day. Two years were spent with Josef Lhevinne, the great Russian artist. He has attended the Master School for Pianists, conducted by Ferruccio Busoni at Basle, Switzerland, and has studied with Siegismund Stojowski, the friend and pupil of Paderewski. When a student in the Peabody Conservatory, at Baltimore, he won a three-year scholarship in Piano and Harmony.

For five years Mr. Goodman taught successfully in one of New York's leading music schools, but enlistment in the navy and return to civilian life brought about readjustments that enabled us to prevail upon him to come to Ward-Belmont. Mr. Goodman has concertized extensively, and the notices from the metropolitan press speak for themselves.

Testimonials from former masters leave no question as to either Mr. Goodman's artistry or teaching ability, while enthusiastic letters from his own pupils are eloquently confirmatory of all that is said by his teachers and the press. As stated by Mr. Hutcheson, Ward-Belmont "*may well be congratulated.*"

It was last summer that Mr. Goodman was called to New York by the Aeolian Company to make a series of piano recordings on the Duo-Art reproducing piano. And it is these recordings which have now gone out to the public.

These four releases—an unusually large number for one artist at one time—are keeping good company. For the same firm has put out, at the same time, the recorded art of such other pianists as Josef Hoffman, Ernest Hutcheson, Guiomar Novaes, Harold Bauer and Alfred Cortot.

Mr. Goodman's popularity as a recitalist has increased greatly during the past season, a fact evidenced by his many appearances in Southern cities and towns. He made a trip early in the season to Texas, on invitation extended by the Texas Teachers' Association. In El Paso he gave five recitals and appeared there as honor guest and speaker at the convention banquet.

On another tour in March, Mr. Goodman played recitals in Dallas and Fort Worth. And it was at about that same time that he made his second brilliant success as soloist with the Nashville Symphony Orchestra under Joseph Littau, guest conductor.

Duo-Art records of Lawrence Goodman:

Old Vienna Godowsky
 Humoresque Rachmaninoff
 Ecstasy Wiggers
 Pierrot Schutt

Testimonials

Mr. Lawrence Goodman is a brilliant pianist, certain of success. Some of his performances—*e. g.*, the concerto of Liszt in E flat, Saint-Saëns in G minor, and Tschaikowsky in B flat minor—I have seldom heard excelled on the concert platform. As a teacher, he has many years of activity in one of the most prominent New York conservatories. The Ward-Belmont College may well be congratulated on the acquisition of so striking a musical personality.

ERNEST HUTCHESON,
Distinguished Australian Pianist and Teacher.

I can highly recommend Lawrence Goodman as a pianist of first quality, possessing virtuosity of the highest order with musical feeling and intelligence. Having Mr. Goodman as a member of the faculty would be to the great advantage of any school, I am sure.

JOSEF LHEVINNE,
Celebrated Russian Pianist.

Press Notices

"Mr. Goodman amazed and delighted his audience with the brilliance of his remarkable piano playing.—*New York City News.*

"The feature of the evening was the performance of Lawrence Goodman in the Tschaikowsky Concerto. Mr. Goodman interpreted this great work in a broad manner, and built up the concluding passages with dramatic and telling effect."—*Baltimore News.*

"The work of Mr. Goodman contributed great pleasure to the recital at Jordan Hall, and helped to make the afternoon a success."—*Boston Transcript.*

"Some of the finest piano playing of the season was exhibited at the concert last evening. Mr. Goodman's clean-cut technic and his brilliant style went far to make the concert a most enjoyable one."—*Cleveland Plain Dealer.*

"At his recital last evening, Mr. Goodman played a program of highest quality, and accomplished this in a most artistic manner. The climax to the Schumann 'Carneval' was brilliantly done, and the Chopin group was in the true poetic spirit. Mr. Goodman has remarkable command over his instrument, and plays with intelligence and temperament."—*Washington Times.*

WARD-BELMONT SCHOOL OF MUSIC

"Again the Ward-Belmont Conservatory of Music came to the music-loving public with samples of its products. Last week it was Joseph MacPherson, bass-baritone. Monday night at Ryman Auditorium it was Mary Pope, pianist, assisted by Claire Harper, violinist, and James Melton, tenor. And somehow the 'products' don't seem to fall off in quality. Indeed, I feel very much like concluding, after having enjoyed these two events, that, however much credit this music school is given for attracting a body of naturally talented students and leading them to higher artistic levels, this credit has never yet come up to the deserts of the institution.

"Right from the start Miss Pope showed, in her playing of Palmgren's 'May Night,' that she was a pupil of Lawrence Goodman. In putting 'soul' into this romantic thing the player legitimized herself as the disciple of an artist whose work is characterized by just this quality and who evidently has the ability to pass his endowment on."
—*Nashville Tennessean*.

"Coming close after the successful debut last week of Joseph T. MacPherson, a student of Signor G. S. de Luca of Ward-Belmont, was the concert last night given at Ryman Auditorium by three other artist pupils of that splendid institution.

"Miss Mary Pope, pianist, pupil of Lawrence Goodman, was assisted by Miss Claire Harper, violinist, pupil of Kenneth Rose, and by James Melton, tenor, pupil of G. S. de Luca. The audience was a large one and very demonstrative in its show of appreciation.

"Miss Pope was graduated from the New England Conservatory in Boston and for the past three years has continued her studies under Mr. Goodman, who is widely known as a brilliant concert pianist and a teacher who has had remarkable success during his five years at Ward-Belmont.

"The young pianist, who is from Franklin, Tenn., played last evening several difficult pieces with an ease and artistic finish that presage a bright future as a concert pianist. She has charming stage manners, bowing with exceeding grace, and her calm poise at the piano gives the listener assurance of her perfect mastery of the instrument."
—*Nashville Tennessean*.

Testimonials from Pupils

Any success I may have I feel is entirely due to you, Mr. Goodman; for it is certain I knew very little when I started my work with you.

DOROTHY CONGDON PONSFORD,

Instructor at El Paso School for Girls, El Paso, Texas.

I hardly know how to thank you for everything you have done for me this year, and I surely appreciate your interest and patience with me. My parents are very highly satisfied with the results of my study in New York, and I think I have progressed a great deal when I compare my playing now with that of last year. I surely have enjoyed

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my work with you this year; and if I ever fulfill my ambitions, I will know that I owe it to you and your wonderful instruction.

EVA NORA LYON,
Hagerstown, Md.

The lessons I had with you were not only enjoyable, but the knowledge gained has meant very much to me. My teaching classes have greatly increased, and I know that your advice has helped me to gain what success I may have.

MARGARET BUTTERS,
New York.

I want to thank you for the progress I made this year. My parents are greatly pleased, and I expect to practice steadily this summer in order to return to New York next season.

EVELYN SCOTT,
Madison, Maine.

I wish to thank you for your patience and inspirational teaching. I feel that my teaching and public playing have improved wonderfully, and I owe this success to your splendid advice.

THEODORA BROWN,
South Orange, N. J.

Miss Louise Best

Miss Louise Best is a teacher of exceptional training and ability. Her literary work was done at Randolph-Macon Woman's College, of Lynchburg, Va.

Her musical education was received at the Cincinnati Conservatory, followed by two years at Sterns Conservatory, in Berlin, Germany, where she was a private pupil of Rudolph Ganz. Returning to America, she was for several seasons a private pupil under Ernest Hutcheson in New York City, also taking theoretical courses at the Institute of Musical Art. During one summer she was a pupil under Stojowski.

Miss Best had several years of successful teaching experience before coming to Ward-Belmont.

I take great pleasure in stating that Miss Louise Best was a pupil of mine for two years. Her work was in advanced study, and showed talent and intelligence of an unusual nature. Her playing is both musical and brilliant, and she appears exceedingly well in concert.

I commend her strongly as a teacher of the pianoforte.

(Signed) JOHN HERBERT DAVIS,
Director of Music, Randolph-Macon Woman's College, Lynchburg, Va.

I take pleasure in stating that Miss Louise Best has studied with me for more than a year, and that her able and very conscientious work has given me much satisfaction. She is well acquainted with

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my ideas in technic and musical interpretation, and is prepared to do some excellent teaching.

Her playing is of a sympathetic character, musical, and brilliant.
(Signed) **RUDOLPH GANZ**,
Berlin, Germany.

It gives me pleasure to state that Miss Louise Best has studied with me since September, 1914. Her work has been excellent, uniformly careful, and intelligent, and she has shown taste and talent as well as technical ability. Her playing combines fluency of technic with deep musical feeling.

I can commend her as being fully qualified to be an excellent teacher of piano.
(Signed) **ERNEST HUTCHESON**,
New York.

This is to certify that Miss Louise Best taught Piano in our school for three years, and that we lose her with very sincere regret. She has been unusually successful in her work, inspiring her pupils always to their best efforts, and has endeared herself to the whole school family, pupils and teachers.

Miss Best is not only thoroughly successful as a teacher, but is a most artistic performer. She is a young lady of refined appearance and manners, and will be an acquisition to the social life of any school with which she may be connected.

(Signed) **KATE M. HUNT**, Principal,
Stonewall Jackson Institute, Abingdon, Va.

In an experience of more than thirty years of school work, during which time I have had associated with me some of the best musicians and music teachers the country affords, I have never had a more competent or successful music director than Miss Nannie Louise Best. It was a very great source of regret to me and to my patrons when she resigned her position to further continue her musical studies in Europe.

Miss Best is not only a very talented musician, but a woman of rare culture and noble traits of character. Any school which secures her services will be most fortunate. I give her my unqualified indorsement.

(Signed) **C. C. FISHER**, President,
Millersburg College, Millersburg, Ky.

Alice Kavanaugh Leftwich

Alice Kavanaugh Leftwich, a graduate of Beethoven Conservatory, St. Louis, studied a year with Arthur Foote and B. J. Lang, in Boston. For two years she was a student in Paris under Moszkowski and Wager Swayne. The summers of 1905 and 1909 were also spent under Swayne in Paris. At the close of the 1905 period her distinguished teacher wrote her: "I consider my pupil, Miss Alice K. Leftwich, capable of imparting to her pupils a comprehen-

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sive musical understanding and a clean, sure technic. It is with pleasure I recommend her as a brilliant and talented pianiste, as well as a thoroughly efficient teacher." Similar testimony was borne by Moszkowski in these words: "I take great pleasure in recommending Miss Leftwich as a very capable and intelligent teacher and pianiste." Miss Leftwich spent the summer of 1921 in Chicago, doing special study with Alexander Raab and Percy Grainger.

Miss Leftwich spends practically every summer in further study and preparation for her special work. She has for many years been numbered among the successful teachers of Nashville.

In her interpretative art, Miss Leftwich is subtle and strong, and there seemed last night as if there were no shade of coloring or variation of dynamics she could not produce. The articulation was all so clear and clean as if the notes came in response to the command of a mind that thinks musically. Although, in movements requiring it, Miss Leftwich plays almost with a man's fervor and strength, yet in a delicious degree at other times she shows feminine delicacy and persuasiveness.—*Nashville Banner*.

The final group comprised "Humoresque," full of brightness and charm; "Sur L'Eau," in the genial vein so characteristic of Moszkowski; and the exceedingly brilliant MacDowell "Etude De Concert." If it were possible to discriminate between the brilliance and the beauty of Miss Leftwich's interpretations, that discrimination would probably be in favor of the latter group, in which her fine musicianship was especially shown. Her audience last night was a large one, many of the city's best-known musicians being present, and each number seemed to please more than the last.—*Nashville Banner*.

A strong feature conducive to Miss Leftwich's continuous success as a teacher and artist is her never-failing freshness of power, due in a measure to her custom of adding yearly to her repertoire. In last evening's program the magnificent Schytte Sonata was given for the first time in Nashville. Miss Leftwich's rendition of the production enhanced the enthusiasm with which musicians who have heard it have received the sonata.—*Nashville Tennessean*.

Miss Leftwich is well known as a teacher and player of standard merit, and her numbers last night gave evidence that her artist soul has driven her onward and still further onward in her musical researches and the attainment of her high ideals.

The applause after each of her groups attested the appreciation on the part of the audience of the highly artistic worth of her interesting program, which, opening with the difficult "Papillons" of Schumann, proceeded through representative numbers of Chopin and Rubinstein to a group of the more modern, which she always inter-

prets with authority, and in such convincing manner that her audiences always look forward to some interesting novelty, in which she does not disappoint them.—*Tennessean*.

Hazel Coate Rose

Ward Belmont has found genuine satisfaction in the addition of Mrs. Hazel Coate Rose to the faculty of the School of Music. Mrs. Rose has rare gifts not only as a teacher, but as an accompanist and as a concert artist. She is equipped with a brilliant technic and a fine command of the tonal resources of the instrument.

Mrs. Rose studied with William Sherwood, of the Sherwood Musical School; with Victor Heinze, of the Cosmopolitan School of Music; and with Glenn Dillard Gunn. She has also studied Organ with Arthur Dunham, and Harmony with Clarence Dickinson.

Mrs. Rose taught three years with great success in the Metropolitan School of Music, in Indianapolis, and was the official accompanist for the artists appearing with the Indianapolis Symphony Orchestra for two years. For four years she did extensive concert work, and won most favorable comment from musical critics and from the press. In addition to her work as a teacher, Mrs. Rose has also had very successful work as a professional accompanist. During the past year she appeared as accompanist with Katherine Brown of the Chicago Opera Company; Elizabeth Gutman, soprano; Maximillian Rose, violinist; Sascha Jacobsen, violinist.

Of recitals which she has given in various parts of the country the press speaks as follows:

Mrs. Kenneth Rose made the sensation of the afternoon at the program given by the Matinee Musicale yesterday. Mrs. Rose's brilliancy and buoyancy of spirit was admirable, and spontaneous applause followed and continued until she came back to respond to it.—*Indianapolis News*.

Mrs. Rose's performance was smoothly sustained, rhythmically charming, and showed evidence of great technical ability and fine appreciation of style.—*Bloomington University*.

Mrs. Rose's work was clear-cut and finished, and her accompaniments were excellent. Her charm is augmented by a pleasing personality, an attractive appearance, and a delightful animation. Her descriptive selections found greatest favor with the audience.—*Logansport Journal*.

In the work of Mrs. Rose a Marion audience heard the best it has ever heard from an accompanist. Her skill, her careful attention, her delicate touch, her thorough perception of requirements disclosed in a pronounced degree both the natural artist and the conscientious student. We can give expression to no praise for Mrs. Rose's work that is not fully merited.—*Marion Daily Chronicle*.

The accompaniments were played in finished musicianly style by Hazel Coate Rose. Mrs. Rose played with grace and ease, and her work shows intelligence and fine discrimination. In every number she was in complete sympathy with the soloist.—*Nashville Banner*.

Mrs. Rose is a pianist whose technic is firm, clean, and at the same time delicately beautiful, and she plays in a manner that at once indicates true musicianship.—*Elkhart (Ind.) Truth*.

Estelle Roy-Schmitz

Mrs. Roy-Schmitz is a pianist and teacher of exceptional attainment and extensive study in America and Europe under celebrated masters. Possessed of a high degree of native talent, this training and a successful professional experience of more than fifteen years contribute to constitute her a most complete and thorough teacher of Pianoforte playing. Among Mrs. Schmitz' teachers may be mentioned S. B. Mills, Joseffy, Von Mickwitz, Dr. Otto Neitzel, and Steinhauer, all of whom speak of her in the most glowing terms. The summer of 1925 she spent in study with Josef Lhevinne, the famous Russian pianist. Previous to her experience of eighteen years as a teacher in Ward Seminary and Ward-Belmont, Mrs. Schmitz taught for two years each in North Texas Female College and the Baptist University, of Dallas, and in her own studios in New York City and Dallas.

Mrs. Schmitz has studied with me for a long time, during which years she has completely mastered all details of the so-called "Leschetizky method," of which she certainly is an exponent. Her musicianship and her experience as teacher qualify her eminently for high-class schools or conservatories.—*Harold Von Mickwitz*.

Mrs. Estelle Roy-Schmitz has taken lessons of me for some time (three years), and has proven herself a talented and musical young lady. I consider her fully competent to give the most thorough instruction in all branches of pianoforte playing.—*S. B. Mills*.

Seldom have I met such an exceedingly musically gifted lady, possessing equally the art of interpretation and conception, her progress, therefore, being extraordinary. I regard her pedagogical work as a

great blessing ("sehr segensreich") to her pupils, and her appearance in concert as edifying and inspiring.—*Otto Neitzel.*

She evinces in her rendition a thorough and evenly rounded technic, a firm rhythm, and a beautiful, warm conception, always suiting the style of the composer. It gives me pleasure to write this testimonial in her behalf.—*C. Steinhauer, Royal and City Music Director, Dusseldorf, Germany.*

Mrs. Schmitz showed musicianly qualities throughout, delicacy and firmness of touch, clear and accurate phrasing, and, above all, thoughtful interpretation. In addition to her work as soloist, Mrs. Schmitz is deserving of special mention for her accurate accompaniments.—*Nashville Daily Tennessean.*

Her Chopin Ballade, Op. 23, was a really notable rendition, revealing the inmost beauty and meaning of this, probably the most wonderful of Chopin's many compositions. It was certainly a pianistic triumph.—*Nashville Daily Banner.*

Amelie Throne

Miss Throne was for twelve years a pupil of the late Mrs. Mary Weber Farrar, one of the most capable teachers of Piano of Nashville. Miss Throne gave a public recital when she was only twelve years old. Under the advice of Camille Urso, the great violinist, who heard her play, Miss Throne adopted music as a profession. She went abroad in 1911 to Vienna, where she took lessons with Maurice Aronson. In 1912, she studied with Josef Lhevinne, in Berlin. She has had several years in private teaching, and during 1912-13 taught at Belmont College, and for the past ten years at Ward-Belmont. She studied in New York during the summer of 1919 with Seigismund Stojowski, a pupil of Paderewski, and she again studied with him during the winter of her year's leave of absence in 1922-23. Miss Throne is remarkable because of the versatility of her teaching ability. She has had successful experience not only in teaching the well-trained older pupils, but she has specialized in teaching beginners to start right in their musical education.

Miss Throne, the pianist, who is from Belmont College, Nashville, was heard here on that occasion for the first time. Her work shows brilliant technic, a richness of expression, and a delicacy of touch which characterize the true artist and finished musician. Those who heard were profuse in their praise, and unanimously expressed the hope that she might come again.—*Bowling Green (Ky.) Messenger.*

Miss Throne gave three groups, comprising a program of classic beauty, which she worked up under the celebrated Lhevinne. It is seldom the music lovers of Nashville have the opportunity for hearing so heavy a program on such an occasion, and it is not saying too much to state that Miss Throne met every demand of this difficult program.—*Nashville Tennessean*.

Miss Throne, who is a brilliant pianist, gave a clean, finished interpretation of the difficult selections she had chosen for her program. Her technic is fine, and her playing is marked by exceptional skill and power. Her interpretations of the group of modern composers—Glinka-Balakerew, Sibelius, Cyril Scott, and Dohnanyi—was a remarkable piece of work.—*Nashville Banner*.

Miss Amelie Throne gave five numbers, which ranged from the Italian composer, Scarlatti, of the eighteenth century, to the composers of today. She has a splendid technical equipment and her playing has great resonance of tone, clearness and accuracy. She gave a wonderfully sympathetic interpretation of the numbers. The first was a "Pastorale" by Scarlatti-Tausig. The "Intermezzo Op. 117 No. 2," by Brahms, was brilliantly executed. The "Chant d'Amour" was most elusive in its sympathetic rendition. Miss Throne this past summer studied in New York with Stojowski, the composer, and one of Paderewski's most famous pupils. It will be remembered that Paderewski also played the "Chant d'Amour" upon his recent appearance here. The last number, a polish song, "My Joys," by Chopin-Liszt, was in direct contrast to the other numbers; this was poetical in construction, the playing of the notes being clear and silvery in execution. Miss Throne is also a pupil of the great Lhevinne, having spent some time in Germany while studying under him.—*Nashville Banner*.

Mary Douthit

Miss Douthit is a new addition to the faculty of the Piano Department. She is a graduate of the Ward-Belmont School of Music, where she studied for four years, the last two of which have been under Mr. Lawrence Goodman. On the completion of her work at Ward-Belmont, she studied in New York under such masters as Siegismund Stojowski and Walter Golde. She has had special lessons under Harold von Mickwitz. She has taught private classes for the past five years. She has had very fine success in teaching. Her work as an artist is also praised very highly.

Her former teacher, Mr. Lawrence Goodman, says relative to her:

"Miss Mary Douthit is a pianist of remarkable ability. During her study with me she exhibited splendid pianistic talent, combined with keen intelligence and sincerity towards her art.

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"As a teacher, Miss Douthit possesses superb qualifications, and having examined a number of her pupils, I can unqualifiedly indorse her work in teaching."

Another of her teachers, Walter Golde, when he found out that she was elected to come to Ward-Belmont School, wrote her the following personal letter:

"I have just heard that you are about to take up the responsibility of a position as teacher of piano, among other things, I believe, and so I hasten to tell you how glad I am both for your sake as well as for that of the organization that has been so fortunate as to secure your services in that capacity.

"It does my heart good to know that the opportunity is at hand in which you will be able to demonstrate to others that very great ability you manifested to me in my studio. No doubt you have been doing very well since you left New York. I base that assumption on the capacity you have for organizing your own great talent for both playing and teaching. And if they ever need someone to play the accompaniments for artists that may be engaged for a concert course which may possibly exist there, you would be the logical contender for that honor.

"It was a joy to be of help to you, although you seem to be so gifted as to require little more help than that of your own brains. You certainly don't need teaching. Other people need yours. So keep up the work and make it compatible with your natural ability.

"You'll pardon me for these lines,—they come unsolicited, drawn out only by a feeling of gratification over the news that you are doing things."

Siegismund Stojowski speaks of Miss Douthit as follows:

"Miss Mary Douthit is an excellent pianist and also an experienced teacher."

Harold von Mickwitz, a former instructor, says:

"I take pleasure in testifying that Miss Mary Douthit is a brilliant pianist of highest attainments. Her technic meets all demands of a modern virtuoso, and she is besides endowed with rare musical and artistic abilities. In my opinion Miss Douthit would meet with instant recognition of those qualities by public and critics, were she to appear in Chicago, New York, or European music centers. As a concert pianist her success would be assured."

Voice Department

It is the purpose of the Voice Department of the Ward-Belmont Conservatory of Music to develop the students along the broadest lines, and to that end, while the technical side of the art will be given careful, thorough, and painstaking consideration, the ability of the students to use this technical skill in self-expression is the chief motive in the directing work of the several teachers. A conscious mastery of self, founded upon intelligent understanding of the basic principles of breath sufficiency and control; a clear, definite idea of the inherent and too-often hidden beauties of English, spoken and sung; and an insistence upon a high type of vocal quality, resulting from a minute and detailed study of the color of vowels and the phonetic value of simple works, mark some of the ideals of this department. In short, in all of the larger life of the school the Vocal Music Department strives to become a factor in the cultural value of Ward-Belmont to its immediate patrons.

Gaetano Salvatore De Luca, Director

Ward-Belmont is particularly fortunate in having the distinguished Italian vocal authority, Signor Gaetano Salvatore De Luca, formerly of Milan and New York, as director of the Voice Department. Signor De Luca was chosen not only because of his reputation as an artist, but upon the urgent recommendation of many celebrated authorities who praise his abilities as teacher of tone production, repertoire, and opera. He has now been connected with Ward-Belmont for eight years, and has had remarkable success. Widely known in America and Europe as a master of Bel Canto, his services as a teacher and coach have been recently in great demand in New York, where he has enjoyed success.

Under the tutelage of such famous masters as Carelli and Carrado, of Naples; Maestro Manderioli, of Milan; Maestri Baraldi and Piazza, of London, this noted artist brings to his work all that is supreme in the rich field of Italian vocal art. Signor De Luca has had special training in operatic repertoire from the eminent authority, Professor Sormiento, who was Caruso's coach, and has reviewed several operas with the celebrated opera baritone, De Lucia.

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During his residence in Italy, Signor De Luca appeared with success in opera, his rich tenor voice of beauty and power and his rare artistry eliciting high praise from leading critics. In addition to operatic work, he has made a specialty of tone placement and voice development, many noted teachers, singers, and conductors attesting to his ability.

One of the most interesting pieces of Signor de Luca's work with Ward-Belmont School was the masterful production of *Cavalleria Rusticana*, given twice in Nashville during the spring of 1927. The entire cast and principals or chorus were composed of his own students. The press of the city spoke most favorably of the productions, and the people of the town showed their appreciation by filling the Ryman Auditorium two successive nights.

Signor De Luca enjoys the high distinction of having recently placed one of his pupils in the Metropolitan Opera Company.

From the Most Celebrated Vocal Teacher in Naples

I hereby certify that Signor Gaetano S. De Luca has been my very studious daily pupil for several years, and has made extraordinary progress. He has appeared in grand opera, and won the greatest success.

CHEVALIER EDUARDO CORRADO.

From Caruso's Coach

I attest with greatest pleasure that my pupil, the tenor, Gaetano De Luca, has a most beautiful voice and fine vocal method. He has all the artistic requirements necessary for a successful operatic career, and is also well fitted as an excellent vocal teacher.

CHEVALIER ALFREDO SARMIENTO.

From a Former Opera Singer—A Celebrated Critic and Coach

My Dear Signor De Luca:

I was very much pleased to become acquainted with your wonderful scholars and to see the way you conduct a school of real art.

As an old artist, I'll make my best compliment to you for the splendid singing methods which I observed in your pupils and for the correct and perfect rendition of their selections. Of all of this you may well be proud, because you have shown the wonderful school in which you have been educated and the natural way you communicate your methods to your pupils.

I wish you success. Nowadays vocal instructors are numerous, yet it seems to be difficult to find in New York one as good as you.

CHEVALIER GIUSEPPE BRUNO GALLO.

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*From the Most Eminent Tenor of the Imperial Grand Opera House,
Petrograd, Russia, and La Scala, Milan*

I, the undersigned, declare that I have heard Signor Gaetano S. De Luca sing, and esteem him as a superior artist as well as a most able teacher of singing. (Commendatore) A. MASINI.

*From the Celebrated Leading Tenor of La Scala, Milan, and
Grand Opera House, Paris*

I have heard the tenor, Signor Gaetano S. De Luca, sing, and I consider him a fine artist, singing with excellent method. (Commendatore) FERNANDO DE LUCIA.

From the Most Famous Italian Baritone

I declare that Signor Gaetano De Luca has completed with intelligence and success the entire course of vocal study; he has also attained the practice essential for transmitting it to others, and is, therefore, fully capacitated to dedicate himself as master of a vocal school. CHEVALIER LUIGI COLONNESE.

*From the Head of the Vocal Department of the Royal
Conservatory, Naples*

I affirm that Signor Gaetano S. De Luca possesses a most beautiful tenor voice, has studied with me, and evinces a fine musical temperament. (Commendatore) PROF. BENIAMONO CARRELLI.

From a Well-Known Teacher of Operatic Interpretation

I, the undersigned, declare that Signor Gaetano De Luca was my pupil in the art of singing. He revealed much musical culture and artistic intuition, also great diligence in study. His powerful tenor voice is of wide range and well modulated, and he promises great advancement in his chosen art. PROF. VINCENZO SAVINO.

I hear that you are to head a vocal school, and write to express my pleasure. I have greatly to thank you for your fine advice regarding the tremolo that existed in my voice of which I was so in terror. You cured me of it. It is entirely gone, and so certainly to you I owe my career and artistic life. Receive my eternal gratitude.

RAIMONDO SCALA (Baritone).

Having heard that you are about to open a vocal school in America, I extend my heartiest good wishes. Your excellent vocal gifts and fine method should insure your school wonderful results. Please let me know particulars, as I shall be glad to send you pupils.

CARLO PERRONE (Music Editor, Naples).

My Dear Signor De Luca:

I have watched with interest the great progress which my granddaughter has made since studying with you. I have been a musical

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instructor myself, and sang with Patti in some of her festivals. I feel sure that your method of voice production cannot be excelled.

Yours fraternally, ARMINDA LE FERRE.

To Whom It May Concern: I have known Signor Gaetano S. De Luca for many years, and I consider him a very fine teacher for voice placement as well as coach. Signor De Luca has had wonderful experience abroad as well as in the United States.

Alice Sanford Baker,
Contralto, Formerly of Metropolitan Opera.

NEW YORK, February 8, 1918.

I know Signor De Luca to be a magnificent singer and distinguished master of Bel Canto. I, together with other masters, affirm this with pleasure.

Gennardo Papi,
Conductor, Metropolitan Opera Company, New York.

March 14, 1921.

I can indorse with great pleasure Maestro Gaetano De Luca as a real voice teacher of the old Italian Bel Canto. I have heard some of his pupils, and I found them very good exponents of his able teaching.

G. MARTINELLI.

February 3, 1923.

Having heard several of your pupils, I am convinced that the Ward-Belmont School should feel proud and fortunate indeed to count you, dear Maestro, a member of their faculty.

With sincerest wishes, I am, ROSA PONSELLE.

One of the biggest surprises of Nashville's musical annals was sprung Tuesday night at Ryman Auditorium. It was the first appearance "anywhere" of Joseph T. MacPherson, bass-baritone and Nashville product, pupil for the last three years of Gaetano De Luca, head of voice department of Ward-Belmont College. It would not have surprised the audience, which filled every seat in that big hall, if Mr. MacPherson had been just a good singer. They would have expected that from the descriptions of his qualities in the invitational letter which Dr. J. D. Blanton sent out. But the astounding thing was that this young man proved to be a real artist of big caliber and of bigger promise, who seemed as much the master of the situation at his first big recital as if it had been his hundred and first.

Mr. MacPherson may well be proud of the reception which his enthusiastic audience of last night gave his work, and he may rest assured that he deserved every bit of their acclaim. To Mr. De Luca should be extended the sincere congratulations of all those who heard his pupil for one of the most evident pieces of excellent vocal training we have seen in a long time.—*Nashville Tennessean.*

A crowd which filled practically every seat in Ryman Auditorium, after it finally got in last night, struggled and squirmed through one narrow doorway and past one lone ticket taker on each floor, determined not to miss hearing Nashville's latest musical discovery and future opera star, Joseph T. MacPherson.

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Those who had been privileged to hear this phenomenal young bass-baritone had spread the news about him, until the greatest curiosity had been aroused, and he more than fulfilled all expectations.

Mr. MacPherson was presented in recital by the Ward-Belmont Conservatory of Music, where he has received his entire training. For three years he has studied with Signor Gaetano S. De Luca, who because of his own experience in concert and opera has trained a number of successful concert singers.—*Nashville Tennessean*.

Florence N. Boyer

Miss Boyer came to Ward-Belmont in 1913 from an entire year in Paris under Oscar Seagle and Jean de Reszke. She had formerly spent a year in Italy under Signor Vanini, and two years in Munich with Mesdames de Sales and Bossetti, and, besides, had trained with various prominent coaches in Germany. All of this was done on the fine foundation which nearly four years in the Oberlin Conservatory had given her. Her teaching experience was mainly gained at Southwestern University, Georgetown, Texas, where she spent five years, and in Paris, where she was an accompanist in Mr. Seagle's studio.

53 Rue de la Faisanderie, Paris, France, April 20, 1913.

My Dear Miss Boyer:

Before your departure for London, I must express to you my complete satisfaction at the great progress which you have made in the art of singing.

JEAN DE RESZKE.

Miss Boyer has a pure soprano voice, which she uses with skill and sings with fine musical taste.

ARTHUR S. KIMBALL,

Professor of Singing, Oberlin College.

Miss Florence Boyer is a sterling young soprano and teacher of the vocal art.—*Musical Courier*.

Miss Boyer's soprano voice of unusual beauty, combined with a pleasing and inspiring personality, has made her a favorite.—*Musical American*.

As singer, a clear, telling voice.

CHARLES W. MORRISON,

Director, Oberlin Conservatory.

Anything more exquisite than Miss Boyer's singing cannot be imagined. Her beautiful tones acclaimed her the perfect artist.—*Nashville Tennessean*.

Miss Boyer's voice revealed to her hearers a richness and strength that was surprising even to those who had known her before her splendid rendition of several very difficult numbers.—*Nashville Tennessean*.

Miss Boyer's singing of "Lo, Hear the Gentle Lark," by Bishop, was accorded what was little short of an ovation.—*Nashville Tennessean*.

I take pleasure in speaking in the very highest terms of Miss Boyer, who was for several years connected with this institution. She is a cultured and sensible woman of the highest character; made the finest impression both on our student body and the community. If the place she formerly filled was vacant, I would not hesitate for a moment to ask her to return.

C. M. BISHOP,

President, Southwestern University.

If you are looking for a thorough teacher, I have one to propose. It is not very often I have the opportunity to suggest any one so capable as Miss Florence Boyer. She has an extremely pretty voice, is an excellent musician, and has had great experience as a vocal teacher, training glee clubs, choruses, etc. She is a good accompanist, also, and well up on repertoire and languages, as well as voice production. I have the highest opinion of her, and some pupils she brought to me last fall were extremely well trained.

OSCAR SEAGLE.

A very telling example illustrating the high excellence of "Nashville-made goods" is coming into port this week in this city. It is an illustration in young flesh and blood. It is Miss Emmeline Boyer, Nashville girl, who is to appear on the program with the great Metropolitan tenor, Martinelli, as his assisting artist. She was chosen for this position by the famous singer himself, after she had come under his notice in New York, where she went for advanced coaching. She has sung with him, making already great success.

Her appearance here will be eagerly greeted, not alone by those bound to her by ties of blood or friendship. Citizens who believe in Nashville, and the value of her institutions, will welcome the success of this young girl as a proof of their belief. Because she has come to this distinction through the training she has received here. As a student in the Ward-Belmont department of music, she was trained for five years by one of its eminent voice teachers, Miss Florence N. Boyer. Recognizing the beauty of the young voice in embryo, the teacher gave it persistent, skilful and artistic cultivation. Slowly it came to its present beauty. The young singer's first voice lessons were taken here.

Helen Todd Sloan

Miss Helen Todd Sloan has a soprano voice of unusual brilliance and sweetness, is a singer of rare charm, and a teacher of proved force and power. For about two years she was a student of George Deane, of Boston; later was for a year a pupil of Isidore Braggiotti, in Florence, Italy. Since her return to America she has for nearly three years

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continued her studies under Signor De Luca, Director of Voice at Ward-Belmont, and of her he says: "Miss Helen Sloan possesses a fine lyric soprano voice. As a teacher in Ward-Belmont, she has accomplished splendid results with her classes, her pupils exhibiting clear understanding of voice placement and technic." Her teaching experience embraces a period of four years in Trinity University, Texas; a year at Lucy Cobb Institute, Georgia; and the past six years at Ward-Belmont.

Braggiotti Vocal School, Florence, Italy, September 15, 1912.

Miss Helen Todd Sloan has studied voice placing and tone production with me, both from a pupil's and teacher's standpoint. She is the possessor of a beautiful soprano voice, very sympathetic, and of a lovely, fresh, pleasing, and at the same time brilliant "timbre." Miss Sloan is an excellent musician, and all her work shows serious and conscientious thought and execution. I should consider any conservatory of music very lucky indeed to be able to count Miss Sloan among its staff of teachers. I most warmly recommend her.

(Signed) ISIDORE BRAGGIOTTI.

Waxahachie, Texas, June 3, 1916.

Miss Helen Todd Sloan was a teacher of voice in Trinity University for a period of four years. She is very musical, and has a most delightful voice. During her four years' connection with Trinity University she not only won the student body and faculty with her charming songs, but the entire community as well. I give her my most cordial indorsement as to personality and as to ability as a teacher.

(Signed) S. L. HORNBEAK,
President, Trinity University.

Athens, Ga., February 5, 1920.

It gives me much pleasure to indorse Miss Helen Sloan as a teacher of voice. She was with us at Lucy Cobb last year, and did excellent work, and it was with keen regret that illness in her family made her resignation necessary at the end of the year. I cordially commend her.

(Signed) M. RUTHERFORD,
President, Lucy Cobb Institute.

To Miss Sloan fell the heavy work of the program. She sang "Una Voce Poco Fa," from "The Barber of Seville," with sparkling and dramatic effect, and followed it with a group of songs that ideally expressed the versatile qualities and the brilliance and sweetness of her tones. They were: "The Look," by Houseman; a Bohemian cradle song of Schindler; Gilbert's tender lyric, "Ah, Love But a Day"; and "The Wind's in the South," a new and lovely composition, very expressive of the joy and freshness of spring. Associated with the musical life of Ward-Belmont, and at the same time a pupil of Signor

De Luca, having previously studied under noted masters in Florence and Boston, Miss Sloan has had beautiful cultivation given to a voice of fine natural range and possibility. She sings with the ease and charm of a bird, and a delightful flexibility and facility.—*Nashville Banner*.

Nashville was again indebted last night to the generosity of Dr. Blanton, of Ward-Belmont, for his invitation to hear Giovanni Martinelli, of the Metropolitan, and the assisting artist, Miss Helen Sloan. Miss Sloan's girlish appearance, self-possession, and rare sweetness of voice made quite a hit with the audience, and, after her first aria, "Non mi dir," from Mozart's "Don Giovanni," she was recalled to give "Robin, Robin, Sing Me a Song," by Spross. Her tones are light and birdlike, and charmingly limpid. Miss Sloan also sang "The Wind's in the South," by Scott; the airy "Butterflies," by Seiler; and the very difficult "Staccato Polka," by Mulder. Her runs, trills and staccati are all executed with the greatest ease, and for encore she added the Rossini's rapid "Tarantelle," sung here by Galli-Curci and Caruso. With only one short rehearsal beforehand, the duet from "Rigoletto" was perfectly done, the two voices blending exquisitely.—*Nashville Tennessean*.

The regular meeting of the Ward-Belmont's Twentieth Century Club on Wednesday evening was the occasion of a beautiful recital given before the club members by Miss Helen Sloan, a member of the music faculty, who has studied under Signor De Luca, and reflects in her perfection of tone and style the excellence of his training. Miss Sloan sang seven numbers, taken from opera and classic song writers, giving each with charming success.—*Nashville Tennessean*.

Pipe Organ Department

The demand for well-trained pipe organ players is growing all the time. Pipe-organ playing has a beneficial effect on pianoforte study, especially in the direction of part-playing. The two instruments practiced together should react advantageously by emphasizing and developing the characteristic features of each. We wish to so train students that they will not be content to know just enough to get through a service, remaining adamant to the charms of the more delicate and personal side of the instrument whose power and possibilities have been revealed by modern thought, feeling, and invention. Then, too, the organ in the school has a special value as a factor of influence upon those who are fitting themselves for responsibilities of leadership in the world.

Henry S. Wesson

The Pipe Organ Department of the Ward-Belmont School of Music has been placed in the hands of a specialist who will make it contribute liberally to the musical atmosphere, the religious life and the general good of the school. Henry S. Wesson, teacher of Organ and Musical Sciences, is a graduate and postgraduate of the Guilmant Organ School in New York City. He spent several years in organ study in Houston, Texas, under Hu T. Huffman, later teacher in the New England Conservatory. In connection with his literary studies in Austin College, Sherman, Texas, he studied Organ for something less than two years under George E. Case. Later Mr. Wesson entered the Guilmant Organ School in New York City, and in three years completed the undergraduate and graduate courses of that institution. During the entire three years he was a special pupil in Organ of William C. Carl, Chevalier of Legion of Honor of Paris, Director of the Guilmant Organ School. Mr. Wesson has also studied Organ under Willard Irving Nevins in the Guilmant Organ School. Among his teachers in theoretic branches are Clement R. Gale, Warren R. Hedden and George A. Wedge.

Mr. Wesson was for three years organist of the Church of the Holy Apostles (Episcopal) of New York City, and was called again to that position for the summer of 1925. So highly is Mr. Carl's rating of Mr. Wesson's ability that he made him his substitute for one summer at his own organ in the First Presbyterian Church of New York City.

Mr. Wesson is an exponent of the French method, which is so generally recognized in New York as best adapted to the modern organ, that practically every church of importance in New York City has now a French trained organist.

Violin Department

Whether in solo, with human voices, or in grand orchestral symphony, the violin may become the most soulful and expressive interpreter of the human emotions. The study of violin should never be begun except with a good teacher who plays well. A gifted pupil too often fails through the

neglect or ignorance of his first teacher. If particular care be not given from the beginning to the establishment of the correct principles of position, if any of the inflexible laws of good playing are overlooked at the start, the student acquires defects, which, while they may not greatly affect his execution of easy bowing and fingering, will a little later probably arrest the development of a satisfactory technic. A wrong position of finger, hand, or arm, which at first seems unimportant, afterward proves to be an almost insurmountable barrier to further advancement. If a pupil has been unfortunate in the early teachers, it should be deemed essential to secure as soon as possible the most careful and competent instruction.

Ward-Belmont prides itself upon the strength of its Violin and Orchestral Department. Only the most approved and modern methods which insure the rapid and complete development of the pupils are used.

Kenneth Rose, Director

Mr. Kenneth Rose is in charge of the Violin classes and orchestra in Ward-Belmont.

In addition to extensive instruction of the best kind in America, Mr. Rose has had the advantage of several years' European instruction under such eminent masters as George Lehman, Arthur Hartman, and Souky, the successor of the great Sevcik at the Prague Conservatory, and pedagogical work with Leopold Auer. He enjoys the friendship of all his former teachers, and is held in high regard by eminent violinists all over the United States.

Previous to his association with Ward-Belmont, Mr. Rose had charge of the violin and orchestra departments of the Metropolitan Conservatory, of Indianapolis.

For some years he was also concert master of the Indianapolis Symphony Orchestra, which position marked him as the leading violin authority in that musical community, and gave him an experience which makes him especially fitted for the important orchestral work at Ward-Belmont. At present Mr. Rose is serving as concert master of the Nashville Symphony, and has achieved distinction as soloist and guest conductor with this organization.

Mr. Rose has a truly wonderful technical equipment, and as a violin soloist he is remarkably successful. He produces a tone of luscious sweetness and great power, and plays with fine dash and discrimination. A single touch of his bow convinces one immediately of complete mastery of his instrument.

While Mr. Rose has perhaps few superiors among native American violinists, his extensive study and preparation have given him also a remarkable teaching career. A close student of the violin, its literature and its history, he combines in his teaching an exhaustive knowledge of all methods, and his pupils respond quickly to his eclectic instruction. Over twelve members of the Nashville Symphony Orchestra have studied with Mr. Rose, and his students are filling responsible positions over the country. Miss Claire Harper, artist pupil of Mr. Rose, was a brilliant success as soloist with the orchestra.

To Whom It May Concern: It is a matter of pleasure and gratification to recommend Mr. Kenneth Rose, the gifted violinist. As a player, he possesses individual charm, beauty of tone, fluent technic, and good musicianship. Mr. Rose was my pupil in Paris, and I may honestly claim to have furthered him in the higher art of violin playing, while openly acknowledging the admirable instruction he had enjoyed prior to placing himself under my guidance. He is, therefore, well equipped to impart the knowledge of violin playing to others, and he has all my good wishes for a successful career both as soloist and pedagogue.

ARTHUR HARTMAN,

Celebrated Violinist, formerly of Berlin and Paris.

Mr. Rose was at his best. His numbers gave him ample opportunity to display his remarkable ability. The rich, velvety tone which he produced from his instrument captivated his hearers. Twice was he recalled.—*Terre Haute Star*.

Mr. Rose, who is concert master of the orchestra, played wonderfully well, the orchestra giving him fine support. The number was the violin concerto No. 4, by Vieuxtemps, and the movements were calculated to show his mastery of his instrument, the technical difficulties being met in finished style.—*Indianapolis News*.

Kenneth Rose, who has won distinction as a soloist and as concert master of the Indianapolis Symphony Orchestra, was the one soloist from Indianapolis. He played the "Prize Song," from Wagner's "Die Meistersinger," with rarely beautiful tone and finish. Mr. Rose responded to encores.—*Indianapolis News*.

[Forty-four]

The concert—the third of the current subscription series—was featured by the appearance of Kenneth Rose, Ward-Belmont's well-known violin master and the leader of the student orchestra of that noted institution, as guest conductor, and by the appearance of Sascha Jacobsen, violin soloist.

Mr. Rose proved himself to be a conductor with at least two outstanding qualities, magnetic energy and musical insight. The former quality was especially evident in his reading of the first class orchestral composition, the finale from Tschalkowsky's Fourth Symphony. This thing, probably the most ambitious work the orchestra has ever undertaken, was there—in the ears of all hearers—in all its broad lines, in all its fine pianissimos, its exciting crescendos and its magnificent fortissimos. This was a real achievement. If in any little parts it fell short of what knowing hearers were expecting, that could easily be attributed to the fact that Mr. Tschalkowsky had scored a bit beyond the technical powers of certain players in the local symphonic ensemble.

But that the local orchestra can play in perfect tune and with beautiful shading was made clear by its interpretation of the "Rosamunde" ballet music. And that it is gaining greatly in its hold on rhythmic difficulties was again proven by the beauty which was put into the reading of the "Blue Danube" waltzes. It was in these two numbers where Mr. Rose's "musical insight" turned the trick. They were comparatively simple music, but he invested them with all the feeling that was theirs by right, even though the printed notes could not and did not show it.

On the whole the afternoon's bill was characterized by a soloist whose wonderful tone, technics, and broad, sane and poetic interpretation thrilled his hearers, and by a conductor who screwed the local ensemble up to its highest point of accomplishment, and held it there throughout a lengthy but none too lengthy program.—*George Pullen Jackson, in Nashville Banner.*

A multiplication of such concerts as Kenneth Rose gave on the violin Tuesday evening at Ward-Belmont would mean a real local growth of interest in hearing violin music. While the violin has, perhaps, a more direct appeal to the masses than that of any other instrument, its interpretation is not always accompanied by such technical elements as to make it beautiful as a whole, and few players have the power to impart the vital spark of music into his bow as has Mr. Rose. He brings out the musical thought of his composition, and presents it to his hearers with such true beauty of expression, with such masterful technic, using a tone warm and capable of the utmost delicacy of shading, full and brilliant, or soft and clear, and plays with such accuracy as proves him to be a genius with an infinite capacity for taking pains. The whole performance was excellent in understanding, taste and finish of ensemble, and it abundantly delighted the large audience of music lovers who braved a bitter night to go to Ward-Belmont to hear it.

Mr. Rose picked no soft program on which to exhibit his work at this annual open musical feast. The compositions he chose were exciting, but they were all conquered by his intelligent musicianship and his beautiful, shimmering tone.—*Nashville Banner*.

The rain last night did not keep lovers of violin music from attending Kenneth Rose's recital at Ward-Belmont. The head of the violin department did not make his customary annual appearance last season, so this program aroused even more interest than usual.

Mr. Rose's skill as a performer is well known, but his playing last evening was more brilliant than ever. He selected the most ambitious program that he has ever given here, including not only the monumental Cæsar Franck Sonata, but also the excessively difficult Concerto in D major by Paganini, and played them with such brilliance that he received most enthusiastic applause.

His tone has evenness and warmth, his technique is superb, and his bowing is marked by freedom and elasticity. His skill in phrasing and lively sense of nuance and climax all served to make the performance a notable one.

The Cæsar Franck Sonata for violin and piano is one of the greatest modern works of that class, and has been played here by Paul Kochanski and Arthur Rubinstein, by Albert Spalding and Andre Benoit, and also by Arthur Sackett Talmadge and Miss Annie Ramsey. It is an inspired composition and during its twenty-five minutes runs the gamut of emotions. The piano part is as important, if not even more difficult than the violin part, and Mrs. Hazel Coate Rose acquitted herself in the most brilliant manner, being called on to share in the applause after each movement.

The Paganini concerto, modernized by Wilhelmj, is full of fireworks from start to finish, and Mr. Rose set these off so that they sparkled and glowed and shot upward with dazzling effect. His encore was Drdla's "Souvenir."

A Kreisler arrangement of "Dirge of the North," by Elno Balogh, who appeared here last Monday night as Hempel's accompanist; "The Blue Lagoon," by Millocker-Winternitz, and "California," based on a tune of Paladilhe, by Loesser, were also excellently played, and the audience demanded an encore, receiving Sarasate's "Romance Andaluza."

Mrs. Rose's accompaniments were beautiful.—*Alvin H. Wiggers, Music Critic, Nashville Tennessean*.

But it was the orchestra's hour, and the real ovation of the evening was given by Mr. Rose and his players. He is a leader par excellence. His hold upon his players seems to be absolute. They follow his slightest gesture with complete understanding and eager obedience, and play with an elasticity of phrasing, a subtlety and beauty of tone color. It is this ability to inspire that puts the final touch of inspiration upon Mr. Rose's work and enables him to produce a program of such distinction.—*Nashville Banner*.

The Beethoven Club audience of Thursday evening, in speaking of Mr. Kenneth Rose, violinist, stated that he rendered a serious and taxing program in a most superb manner.

Mr. Rose is head of the Ward-Belmont College Violin Department, and a splendid concert artist. Mrs. Hazel Coate Rose proved a delightful accompanist. The artists played to an appreciative musical ensemble.—*Memphis Commercial-Appeal*, 1925.

Claire Harper

Ward-Belmont is fortunate in having as an assistant in the Violin Department Miss Claire Harper, artist pupil of Kenneth Rose. Her work during the three years that she has studied under Mr. Rose has been exceptionally brilliant. In like manner her work as an assistant shows real ability. Concerning her concert work, in which she has appeared frequently, both in and out of Nashville, the *Nashville Banner* has the following statement:

The outstanding feature of the event was the violin solo work of Claire Harper. I am perfectly safe in declaring that the Symphony Orchestra has never had a more exquisitely pleasing solo performer. For two years this youthful artist has been functioning unassumingly as one of the fifteen first violinists in this orchestra. For a longer term her unique musical gifts have been in the moulding process under the master hand of Kenneth Rose in Ward-Belmont College. Now she blossoms forth. And the blossom is so radiant, so gorgeous, that we say to ourselves involuntarily: "She is too good for Nashville. We shall probably lose her as we have lost others, to the bigger musical world."

In the Vieuxtemps Concerto, No. 4, she showed perfect surety of what she was doing, the style of a veteran, a man-sized tone, an amazingly exact intonation and a technical equipment which seemed to make the difficulties of this exacting composition and, later, the fireworks of one of her encores, the Kreisler "Tambourin Chinois," into child's play. And all this was brought to her hearers with a gracefulness and childlike simplicity of manner which struck to the soul.

The perfect storms of applause that followed the concerto and her two subsequent shorter offerings, and the beautiful baskets and bouquets of flowers that were laid in her arms were only partly significant of the girl's accomplishment and her great promise.

Miss Harper's piano accompaniments were most effectively played by Hazel Coate Rose.

Musical Science Department

Andrienne F. Sullivan

Miss Andrienne F. Sullivan has had special preparation for the teaching of Musical Sciences. Toward the Bachelor of Arts degree from Vassar College she completed a major in music, and later received the degree of Master of Arts from the same institution for work in Theory and Composition, pursued while teaching in the Music Department.

A year of study in France followed, with work in modern music under Nadia Boulanger, and in the traditional methods of the Paris Conservatoire under Paul Fanchet. As recognition of her ability, Miss Sullivan received the privilege of becoming a member of Widor's Class in Composition at the Conservatoire. During the same period she was a pupil of I. Philipp in piano.

Visits to the classes of other famous teachers abroad were made to supplement a study of methods used in this country. Miss Sullivan has had several seasons of summer work, including courses at the Chicago Musical College and Public School Music at Columbia University.

Miss A. Sullivan has worked under my direction both in Fontainebleau, at the American Conservatory, and in Paris. A good pianist and a very intelligent musician, she will be an excellent teacher for any institution of musical education.

I. PHILIPP,
Professeur of the Paris Conservatoire.

Miss Sullivan has been my pupil at the American Conservatory of Fontainebleau and also in Paris, where she completed her studies, both privately and at the Paris Conservatory of Music.

It gives me pleasure to recommend Miss Sullivan very warmly as a teacher of music. Her artistic instruction is most complete, and I am sure that she will give entire satisfaction to any institution that engages her as a teacher of general musical education.

PAUL FANCHET,
*Professor-Associate of Widor at the
National Conservatoire of Paris.*

I heartily recommend Miss Sullivan as a teacher of History, Appreciation and Theory. She has a strong professional preparation and an excellent cultural background.

G. S. DICKINSON,
Vassar College.

Miss Sullivan is a young woman of high ideals and splendid principles. I consider her a fine teacher, with unusual preparation, both in the theory and practice of music. Her students on recital work have uniformly shown most careful training.

J. M. WILLIAMS,
President Galloway College.

Mary Venable Blythe

Miss Blythe, teacher of Sight Reading and Piano, is a graduate of the Montgomery Institute. She has since studied Harmony with Harry Redman, of the New England Conservatory, and Piano with Harold van Mickwitz, of the Chicago Musical College. She was supervisor of practice and teacher of Piano in St. Mary's College, Dallas, for five years, and subsequently a teacher of Musical Sciences in Belmont College and Ward-Belmont.

Miss Blythe has taught Piano and Sight Reading in Ward-Belmont for nine years, and is an excellent teacher of her chosen subjects. Her gift of inspiring her students is notable. She is especially remarkable in that her ability in teaching advanced students is on a par with her success with elementary pupils. Each one who studies with her receives her earnest, individual attention. Clearness of technic and easy poise are characteristic of her pupils.

Charges and Terms

The school year consists of one term of thirty-six weeks, beginning the second Wednesday in September and ending the first Thursday in June, with a Christmas vacation of approximately two weeks. The charges here named are for the whole school year, and are due and payable on the opening day of school, but for the convenience of patrons may be made in two installments, in September and January, respectively, as stipulated below, and are subject to sight draft after these dates.

The charge for board, room, tuition in two or more subjects in the Literary Department (including Latin, French, German, Spanish), Physical Training, Athletics, Swimming, use of Library, varies from \$850 to \$950, according to location, arrangement of bath, etc. Detailed information will be found in the general catalog.

Charges for Piano, Voice, Etc.

Payable three-fifths on entrance, balance on January 1.

Piano, individual lessons, two per week.....	\$150.00
Piano, individual lessons, two per week, with Mr. Goodman.....	325.00
Piano, individual lessons, beginner's grade, under special teachers	125.00
Voice, individual lessons, two per week.....	175.00
Voice, individual lessons, two per week, with Signor De Luca....	375.00
Use of practice piano, one and one-half hours per day, per year (each additional hour, \$10)	20.00
Violin, individual lessons, two per week, with Mr. Rose.....	250.00
Harp, individual lessons, two per week.....	225.00
Pipe Organ, two lessons per week	250.00
Practice on practice Organ, five or six hours per week.....	35.00
Practice on large Organ, two and one-half or three hours per week	60.00
Orchestra class, free to violin pupils	30.00
Theory, in class	25.00
Harmony, History of Music, or Ear Training, in class.....	35.00
Harmony, individual lessons, two per week.....	100.00
Sight Playing, in class	25.00

Pupils enter for the entire term or part of term unexpired at time of entrance. No reduction will be made for time lost during the first four or last six weeks of the term; nor will reduction be made for absence during other periods, except in cases of the protracted illness of the student herself, when the pro-rata cost for the time lost will be shared equally with the patron if the illness has kept the student for five weeks or more out of the school building.

No reduction will be made in case of suspension, dismissal or voluntary withdrawal during the term.

For further information, see Ward-Belmont General Catalog or write to

THE WARD-BELMONT SCHOOL,
Belmont Heights, Nashville, Tenn.

Programs of Recitals and Concerts

Beniamino Gigli

Leading Tenor of the Metropolitan Opera Co.

Assisted by JOHN LEWIS, *Baritone*

VITO CARNEVALI

Accompanist for Mr. Gigli

MARGUERITE SHANNON

Accompanist for Mr. Lewis

PROGRAM

1. Aria—"O Paradiso" from "L'Africaine" *Meyerbeer*
MR. GIGLI
2. (a) In the Silence of the Night *Rachmaninoff*
(b) Un Reve *Grieg*
(c) Come Love With Me *Carnevali*
3. (a) O bei Nidi d'amor *Donaudy*
(b) Torna amore *Buzzi-Peccia*
(c) O del mio dolce ardor *Gluck*
MR. GIGLI
4. Aria—"M'Appari" from "Martha" *Flotow*
MR. GIGLI
5. Aria—"Di Provenza il mar" from "La Traviata" *Verdi*
MR. LEWIS
6. (a) In Italy *Boyd*
(b) Non e Ver *Mattei*
(c) Invictus *Huhn*
MR. LEWIS
7. "Il Fior che avevi a me tu dato" from "Carmen" *Bizet*
MR. GIGLI

Mr. Lewis is a pupil of Signor G. S. de Luca

Nashville Symphony Orchestra

JOSEPH LITTAU, *Guest Conductor*

Seventh Season—Fifth Concert

War Memorial Auditorium

Sunday Afternoon, March 13, 1927, at Three O'Clock

Soloist: LAWRENCE GOODMAN, *Pianist*

PROGRAM

1. Overture, "Egmont" *Beethoven*
2. Prelude to "Lohengrin" *Wagner*
3. Concerto for Pianoforte, No. 1, B Flat Minor (First Movement)
. *Tschaikowsky*
MR. GOODMAN

INTERMISSION

4. (a) The Lake at Evening *Griffes*
(b) To a Wild Rose *MacDowell*
(c) March of the Toys *Herbert*

[Fifty-one]

WARD-BELMONT SCHOOL OF MUSIC

5. Piano Solo:

- | | |
|-------------------------------------|--------------------|
| (a) Nocturne, D Flat, Op. 27, No. 2 | } Chopin |
| (b) Waltz, A Flat, Op. 42 | |
| (c) Etude, C Minor, Op. 25, No. 12 | |

MR. GOODMAN

Nashville Symphony Orchestra

KENNETH ROSE, *Guest Conductor*

Seventh Season—Third Concert

War Memorial Auditorium

Sunday Afternoon, January 16, 1927, at Three O'Clock

Soloist: SASCHA JACOBSEN, *Violinist*

PROGRAM

1. Overture to "Semiramide" *Rossini*
2. Finale from Symphony No. 4 in F Minor *Tschaikowsky*
3. Concerto for Violin in G Minor *Bruch*

MR. JACOBSEN

INTERMISSION

4. Waltzes, "On the Beautiful Blue Danube" *Strauss*
5. Violin Soli:
 - (a) Notturmo *Borodin-Jacobsen*
 - (b) Caprice *Wieniawski-Kreisler*
 - (c) Souvenir de Moscow *Wieniawski*

MR. JACOBSEN

- (a) Ballet Suite from "Rosamunde" *Schubert*
- (b) Coronation March from "Le Prophete" *Meyerbeer*

At the Piano: Mr. F. Arthur Henkel

Violin Recital

By KENNETH ROSE

HAZEL COATE ROSE at the Piano

Ward Belmont Auditorium, Thursday Evening, January 21, 1926

PROGRAM

1. Sonate—Piano and Violin *Cesar Franck*
Allegretto ben moderato
Allegro
Recitativo-Fantasia
Allegretto poco mosso
2. Concerto—D Major *Paganini-Wilhelmj*
3. Dirge of the North *Balogh-Kreisler*
The Blue Lagoon *Millocker-Winternitz*
California (on a tune by Paladilhe) *Loesser*

[Fifty-two]

WARD-BELMONT SCHOOL OF MUSIC

Ward-Belmont Conservatory of Music

PRESENTS PUPILS OF

SIGNOR GAETANO S. DE LUCA

Head of Voice Department

IN

"CAVALLERIA RUSTICANA"

In Italian—Music by Pietro Mascagni

CHARACTERS OF THE DRAMA

Santuzza ABLEE STEWART
Lola BLANCHE CAMPBELL
Turiddu ARTHUR W. WRIGHT
Alfio JOHN LEWIS
Lucia LOUISE TANKSLEY
"Siciliano" CORPS DE BALLET
Solo Dance—"Italian Gypsy" HAZEL BENEDICT

CHORUS OF PEASANTS

Sopranos

MISS MYRA BENDER	MISS SARA SWAIN
MISS PAULINE JACKSON	MISS VIRGINIA TURNER
MISS NELLE MORAN	MISS CATHERINE WARREN
MISS RUTH RATHELL	MISS MARION THOMPSON
MISS MARGARET RICH	MISS ALICE MILLER
MISS EULA SKINNER	MRS. FRANK NOLAN

Tenors

MR. WESLEY BARTON	MR. PAUL MANCHESTER
MR. WILLIAM PERRY	MR. RALPH MOONEY
MR. DONALD ROUSE	MR. EDGAR PATTERSON

MR. ROBERT CLARK

Contraltos

MRS. BARTON BROWN	MRS. JOHN SULLIVAN
MRS. EVA THOMPSON JONES	MISS JOSEPHINE KELLY
MISS CHRISTINE LAMB	

Basses

MR. EUGENE BUGG	MR. GILBERT MARSHALL
MR. HENRY HOLLINSHEAD	MR. BURTON WILSON
MR. CLARENCE LEBECK	MR. NORMAN CORDON

MR. JOHN IRWIN

PERSONNEL OF BALLET

MISS MARGARET CARTHEW
MISS JANE EVERSON
MISS ELLEN ROBINSON
MISS DOROTHY VEASEY
MISS EDNA EARL HALBERT

Conductor F. ARTHUR HENKEL
Stage Director GAETANO S. DE LUCA
Chorus Director F. ARTHUR HENKEL
Ballet Instructor SARA JETER
Scenic Director E. AMBROSE MATTHEWS

[Fifty-three]

WARD-BELMONT SCHOOL OF MUSIC

Ward-Belmont Orchestra

KENNETH ROSE, *Conductor*

LOUIS MERTENS, *Soloist*

ANNUAL ORCHESTRA CONCERT

1. Overture—Magic Flute *Mozart*
2. Ballet Russe *Luigini*
 - (a) Czardas
 - (b) Valse Lente
 - (c) Scene
 - (d) Mazurka
3. Violin Solo—Faust Fantasie *Wieniawski*
LOUIS MERTENS
4. Northern Serenade *Olsen*
5. Nut Cracker Suite *Tschaikowsky*
 - (a) Danse de la Fee—Dragee
 - (b) Trepak
6. Bacchanale from Samson and Delilah *Saint-Saens*

Diploma Recital

RUBY BRIGGS SPROUSE, *Piano*

Pupil of Mr. Lawrence Goodman

Assisted by CAROLINE BRASH, *Violin*

Pupil of Mr. Kenneth Rose

Saturday, May 28, 1927, 8:00 P.M.

1. Andante from Sonata in G Minor *Schumann*
Etude in F Minor *Chopin*
RUBY BRIGGS SPROUSE
2. Prize Song from Die Meistersinger *Wagner-Wilhelmj*
CAROLYN BRASH
3. Etude *Arensky*
Leibestraume *Liszt*
The Juggleress *Moszkowski*
RUBY BRIGGS SPROUSE
4. Volga Boat Song *Kreisler*
From the Canebrake *Gardner*
CAROLYN BRASH
5. Hark, Hark, the Lark *Schubert-Liszt*
Humoresque *Rachmaninoff*
RUBY BRIGGS SPROUSE

Piano Recital

Pupils of Mr. Lawrence Goodman

Assisted by MISS ELIZABETH FAIRFAX LUSK

Pupil of Mr. Kenneth Rose

War Memorial Auditorium, Tuesday, April 26, 8:15 P.M.

1. Piano—(a) Prelude in C Minor *Chopin*
(b) Sparks *Moszkowski*
MISS DOROTHY BRAIN
[Fifty-four]

WARD-BELMONT SCHOOL OF MUSIC

2. *Piano*—The Lark *Glinka-Balakireff*
MISS LYDARENE MAJORS
3. *Piano*—(a) Prelude in A Major *Chopin*
(b) Hungarian Dance *MacDowell*
MISS ALICE KATHERINE WAKEFIELD
4. *Piano*—Valse for Two Pianos *Arensky*
MISS VIRGINIA SHAWHAN AND MR. GOODMAN
5. *Piano*—Ballade in G Minor *Chopin*
MISS WILLA MAI WAID
6. *Violin*—Kol Nidre *Bruch*
MISS ELIZABETH FAIRFAX LUSK
7. *Piano*—Minstrels *Debussy*
MISS MARGARET STANFORD
8. *Piano*—Legende—Saint Francis Walking on the Waves . . *Liszt*
MISS NELL RICHARDSON
9. *Piano*—Rhapsodie *Dohnanyi*
MISS VIRGINIA WILSON
10. *Piano*—Concerto in A Minor (first movement) *Grieg*
MISS RUBY BRIGGS SPROUSE
WITH ACCOMPANIMENT OF SECOND PIANO

Diploma Recital

CLAIRE HARPER, *Violin*

Pupil of Mr. Kenneth Rose

Assisted by NELL RICHARDSON, *Piano*

Pupil of Mr. Lawrence Goodman

1. Concerts for two violins *Bach*
Largo ma von tanto
CLAIRE HARPER, MR. ROSE
2. Concerto No. 4 *Mozart*
Allegro
CLAIRE HARPER
3. Sonata in B Flat Minor *Chopin*
Marche Funebre
Presto
NELL RICHARDSON
4. Poeme *Fibich*
Chanson Arabe *Rimsky-Korsakoff-Kreisler*
Bird as Prophet *Schuman-Aver*
Tambourin Chinois *Kreisler*
CLAIRE HARPER
5. Etude in C Sharp Minor *Chopin*
Rhapsody in E Flat *Brahms*
NELL RICHARDSON

[Fifty-five]

WARD-BELMONT SCHOOL OF MUSIC

6. Rondo Capriccioso *Saint-Saens*

CLAIRE HARPER

Hazel Coate Rose at the Piano

Certificate Recital

Tuesday, May 31, 1927, 8:15 P.M.

1. Piano—Romance *Grunfeld*

MISS MARGARET DAGGETT

Pupil of Miss Alice Leftwich

2. Violin—Obertass *Wieniawski*

MISS NELL GODWIN

Pupil of Mr. Kenneth Rose

3. Piano—Dance of the Elves *Sapellnikoff*

MISS VIVIAN SLAGLE

Pupil of Miss Alice Leftwich

4. Violin—Deep River *Maude Powell*

MISS CAROLYN BRASH

Pupil of Mr. Kenneth Rose

5. Piano—(a) Song Without Words *Mendelssohn*

(b) Shepherds Hey *Grainger*

MISS HARRIET CONDIT

Pupil of Mr. Lawrence Goodman

General Recital

Monday, May 30, 1927, 8:15 P.M.

1. Piano—Arabesque in E Major *Debussy*

MISS MARTHA WASHINGTON

2. Piano—Egeria *Kroeger*

MISS MARY FRANCES PREWITT

3. Voice—(a) Er ist's *Schumann*

(b) Sing, Joyous Bird *Phillips*

MRS. M. E. NELLUMS

4. Piano—Valse in E Minor *Chopin*

MISS MARTHA PROCTOR

5. Organ—Allegro Ma Non Troppo (from Sonata No. 1) . *Borowski*

MISS GERALDINE SNELLING

6. Piano—(a) Rigaudon *MacDowell*

(b) Fantasie Impromptu *Chopin*

MISS WHITFIELD MORELLI

7. Violin—Romanza *Wilhelmj*

MR. WELDEN HART

8. Piano—(a) Romance *Sibelius*

(b) The Ride of the Valkyries . . . *Wagner-Hutcheson*

MISS VIRGINIA WILSON

9. Voice—Villanelle *Dell Acqua*

MISS NANCY BASKERVILLE

[Fifty-six]

WARD-BELMONT SCHOOL OF MUSIC

10. *Piano*—(a) *Consolation* *Liszt*
(b) *Etude de Concert* *von Sternberg*
MISS JOSEPHINE RANKIN
11. *Voice*—"Sextette" from "*Lucia di Lammermoor*" *Donizetti*
MISS NELLE MORAN, MRS. DONALD CAMPBELL,
MR. WESLEY BARTON, MR. PAUL MANCHESTER,
MR. JOHN LEWIS, MR. EUGENE BUGG
12. *Piano*—*Concert Etude* *MacDowell*
MISS MILDRED WOOD
13. *Organ*—*Tocatta* from *Suite Gothique* *Boellman*
MISS ALICE MACDUFF

Students' Recital

Ward-Belmont Auditorium, Friday Evening, March 4, 1927

1. *Piano*—(a) *Nocturnal Tangier* *Godowsky*
(b) *Rigaudon* *MacDowell*
MISS WHITFIELD MORELLI
2. *Voice*—(a) *The Nightingale* *Ward-Stephens*
(b) *The Answer* *Terry*
MISS MARY DUNN
3. *Piano*—(a) *Andante* (from *Sonata in G Minor*) . . . *Schumann*
(b) *Etude in F Minor* *Chopin*
MISS RUBY BRIGGS SPROUSE
4. *Piano*—*Sparks* *Moszkowski*
MISS DOROTHY BRAIN
5. *Violin*—*Prize Song* (*Die Meistersinger*) *Wagner-Wilhelmj*
MISS CAROLYN BRASH
6. *Voice*—(a) *Nymphes et Sylvains* *Bemberg*
(b) *Caro Nome* (*Rigoletto*) *Verdi*
MISS NANCY BASKERVILLE
7. *Piano*—(a) *Liebestraume* *Liszt*
(b) *Danse Negre* *Scott*
MISS VIVIAN SLAGLE

Students' Recital

Ward-Belmont Auditorium, Friday Evening, March 11, 1927

1. *Piano*—*Danse Creole* *Chaminade*
MISS ISOBEL GOODLOE
2. *Voice*—(a) *Se Saran Rose* *Arditi*
(b) *The Wren* *Benedict*
MRS. HUNTER LEFTWICH
3. *Piano*—*Arabesque No. 1* *Debussy*
MISS MYRL ANDERSON
4. *Organ*—(a) *Prelude and Fugue in G Minor* *F. S. Bach*
(b) *Idylle in D Flat* *Faulkes*
MISS GERALDINE SNELLING

[*Fifty-seven*]

WARD-BELMONT SCHOOL OF MUSIC

5. *Voice*—(a) Pastoral Carey
(b) Ecstasy Ardit

MISS PEARL HARPER

6. *Piano*—Egeria Kroeger

MISS MARY FRANCES PREWITT

Students' Recital

Ward-Belmont Auditorium, Friday Evening, March 25, 1927

1. *Piano*—Gay Butterflies Gregh

MISS MARTHA PROCTOR

2. *Piano*—Au Chateau de Willigrad Schelling

MISS FRANCES PATRICK

3. *Organ*—Allegro and Andante Cantabile from Sonata No. 3

Guilmont

MISS ALICE MACDUFF

4. *Piano*—Valse Stojowski

MISS KATHERINE KEAN

5. *Voice*—(a) The Swallow La Forge

- (b) When I Was Seventeen Lilljebjarn

MISS NELLE MORAN

6. *Piano*—Concerto in A Minor (first movement) Grieg

WITH ACCOMPANIMENT OF SECOND PIANO

MISS RUBY BRIGGS SPROUSE

Students' Recital

Ward-Belmont Auditorium, Friday Evening, April 1, 1927

1. *Piano*—(a) Nocturne Grieg

- (b) The Pompadour's Fan Cadman

MISS JULIA ANN ROSS

2. *Piano*—Valse in E Minor Chopin

MISS PAULINE PINSON

3. *Voice*—(a) Merrily I Roam Schleifforth

- (b) Come to the Fair Martin

MISS JULIA WYLIE

4. *Piano*—Barcarolle Palmgren

MISS MILDRED STARNES

5. *Piano*—From the Carnival Grieg

MISS EVELYN STRANGWARD

6. *Organ*—Allegro and Andante Cantabile from Sonata No. 3

Guilmont

MISS ALICE MACDUFF

7. *Piano*—Du bist die Ruh Schubert-Liszt

MISS MARGARET DIXON

8. *Piano*—(a) Barcarolle Godard

- (b) Hungarian Dance MacDowell

MISS ALICE KATHERINE WAKEFIELD

[Fifty-eight]

WARD-BELMONT SCHOOL OF MUSIC

Students' Recital

Ward-Belmont Auditorium, Friday Evening, April 8, 1927

1. *Piano*—Nocturne *Leschetizky*
MISS MILDRED WOOD
2. *Organ*—Marche Pontificale *de La Tombelle*
MISS MARTHA LEE KOELZ
3. *Voice*—(a) You and I *Ward-Stephens*
(b) June Morning *Willeby*
MISS PAULINE JACKSON
4. *Piano*—Barcarolle *Ludebuehl*
MISS MARY LUCILLE STATELER
5. *Voice*—Parla *Arditi*
MISS DOROTHY COOK

Students' Recital

Ward-Belmont Auditorium, Friday Evening, April 15, 1927

1. *Piano*—(a) Romance *Saint-Saens*
(b) En Courant *Godard*
MISS EUGENIA SMARTT
2. *Piano*—(a) At the Convent *Barodin*
(b) The Nightingale *Liszt*
MISS MARTHA LINDSEY
3. *Organ*—Marche Pontificale *de La Tombelle*
MISS MARTHA LEE KOELZ
4. *Piano*—En Automne *Moszkowski*
MISS JANET SAGE
5. *Violin*—Aria *Vieuxtemps*
MISS NELL GODWIN
6. *Piano*—Ballade in G Minor *Chopin*
MISS WILLA MAI WAID

Students' Recital

Ward-Belmont Auditorium, Friday Evening, April 29, 1927

1. *Piano*—(a) Elegie *Massenet*
(b) In Deep Woods *MacDowell*
MISS HARRIET PARKS
2. *Voice*—Tell Me, O Bird of the Merry Green Wood . . . *Abt-Arditi*
MRS. SAM AVERBUCH
3. *Piano*—Humoresque *Rachmaninoff*
MISS MARY RUTH SMITH
4. *Piano*—Song Without Words *Mendelssohn*
MISS HARRIET CONDIT
5. *Violin*—Kol Nidre *Bruch*
MISS BETSY LUSK

[Fifty-nine]

WARD-BELMONT SCHOOL OF MUSIC

6. *Piano*—(a) *Consolation* *Liszt*
 (b) *Troika* *Tschaikowsky*
 MISS JOSEPHINE RANKIN
7. *Piano*—*Dedication* *Schumann-Liszt*
 MISS ANNIE SULLIVAN

Students' Recital

Ward-Belmont Auditorium, Friday Evening, May 13, 1927

1. *Piano*—*A Curious Story* *Heller*
 MISS FRANCES ROSE
2. *Piano*—*Golliwogg's Cake Walk* *Debussy*
 MISS JEANETTE VERSER
3. *Piano*—*Waltz in E Minor* *Chopin*
 MISS MARTHA PROCTOR
4. *Violin*—*Cavatina* *Bohm*
 MISS POLLY DAWES
5. *Piano*—(a) *At the Convent* *Borodin*
 (b) *Dance of the Gnomes* *Liszt*
 MISS VIRGINIA BELL
6. *Piano*—*Arabesque No. 2* *Debussy*
 MISS MARGARET DAGGETT
7. *Piano*—*Imps* *Sturkow-Ryder*
 MISS VIVIAN SLAGLE
8. *Violin*—*Romanza* *Wilhelmj*
 MR. WELDEN HART
9. *Piano*—*Theme and Variations* *Paderewski*
 MISS LOUISE COOK

Students' Recital

Ward-Belmont Auditorium, Friday Evening, May 20, 1927

1. *Violin*—*Adagio* *Reis*
 MISS MARY SPEIER
2. *Voice*—(a) *Oh, for the Breath of the Moorlands* *Whelpley*
 (b) *Spanish Love Song* *Kountz*
 MISS ELEANOR GRAY
3. *Violin*—(a) *Volga Boat Song (Russian Paraphrase)* . . *Kreisler*
 (b) *Deep River* *Powell*
 MISS CAROLYN BRASH
4. *Piano*—*March Wind* *MacDowell*
 MISS VIRGINIA RISINGER
5. *Violin*—*Romanzo* *Wilhelmj*
 MR. WELDEN HART
6. *Organ*—*Sonate in Style of Handel (first movement), Intro-*
 duction and Allegro *Walstenholme*
 MISS BEVERLY FREELAND

